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Pollack concert hall
Salle de concert Pollack

programmes

DETLEF KRAUS, pianist

Detailed and up-to-date monthly lists will be

Une liste plus détaillée et plus précise paraîtra mensuellement au

9) DETLEF KRAUS, pianist
11) complete piano solo works by Brahms
12)

13) PIANO MASTER CLASS by DETLEF KRAUS
14)
details & registration
information to be announced

de plus amples renseignements, à annoncer.

16 McGill New Music Festival:
Multiple keyboards - pianists
PIERRETTE LEPAGE, BRUCE MATHER, TOM PLAUNT,
ALCIDES LANZA, JANET SCHMALFELDT

17 McGill New Music Festival:
from Barcelona:
CARLOS SANTOS, piano

18 McGill New Music Festival:
ELECTRONIC MUSIC STUDIO, dir.Alcides Lanza
CONTEMPORARY MUSIC ENSEMBLE, dir.Bruce Mather

19 McGill New Music Festival:
McGILL PERCUSSION ENSEMBLE, dir.Pierre Béluse

20 in collaboration with DEBUT & CBC:
$4 SUSAN COTTRELL, violin
CARMEN PICARD, piano

Detailed and up-to-date monthly lists will be available at the box office and at all concerts.

Concerts take place at 8:30 pm unless otherwise noted.
Admission is free, unless price marked.

Information weekdays
9 am - 5 pm
392-4755
392-8224

Une liste plus détaillée et plus précise sera disponible mensuellement au guichet et à chaque concert.

Tous les concerts auront lieu à 20h30, sauf avis contraire.
Entrée libre, sauf avis contraire.

Renseignements
sur semaine 9h - 17h

NOV. cont.
7 in collaboration with DEBUT & CBC:
$4 MICHELLE GAUDREAU, mezzo-soprano
MICHAEL MCMAHON, piano
11 8:00 pm STUDENT RECITAL

SEPT.
21 WINSTON PURDY, baritone
PAUL HELMER, piano
22 KIM FREEMAN, baritone saxophone
Eugene Plawutsky, piano

MUSICA ANTIQUA KOLN

21 1:00 pm CONCERT BAND, dir.Richard Lawton
8:30 pm MARGARET KAHL, soprano
pm [illegible] University Symphonic
WIND ENSEMBLE

26 JO-ANNE BENTLEY, mezzo-soprano
JUDY HOENICH, piano

27 BETSY MACMILLAN, viola da gamba
ENSEMBLE "ARION"

* 30 BAROQUE CHAMBER ORCHESTRA, dir.Mary Cyr

31 from West Point, NY:
US MILITARY ACADEMY BAND,
dir.Lt.Col.Ronald McCown

NOV.

1 8:00 pm OPERA STUDIO,
dir.Edith Della Pergola

2 LAURENCE DREYFUSS, viola da gamba
Hank Knox, harpsichord
Chantal Rémillard, Baroque violin

4 en collaboration avec
l'Université de Montréal, Concordia University:
ENSEMBLE SEQUENTIA (Cologne, Allemagne)
à la Salle Claude Champagne, Outremont

5 CBC/McGILL concerts:
PETER McCUTCHEON, guitar

6 SYMPHONY ORCHESTRA

7 RECITAL: SONG INTERPRETATION CLASS-
[illegible] Tmor[illegible] To[illegible]unt

11 SYMPHONY ORCHESTRA

14 8:00 pm CONCERT: JAZZ IMPROVISATION CLASSES
dir.Armas Maiste

15 1:00 pm CHRISTMAS CONCERT: TROMBONE STUDIO,
dir.Ted Griffith

20 2:30 pm SUZUKI DEMONSTRATION / CONCERT

1982

JAN.

11 from Westminster Choir College, Princeton, NJ:
PHYLLIS LEHRER, piano

14 CBC/McGILL concerts:
ROSEMARIE LANDRY, soprano
DIANE LOEB, mezzo-soprano

15 MICHAEL McMAHON & ROLF BERTSCH, piano duo

22) 8:00 pm OPERA STUDIO, dir.Edith Della Pergola
23) SYMPHONY ORCHESTRA & CHAMBER CHOIR,
24) $7-$4 Uri Mayer, conductor

Verdi: "RIGOLETTO"

25 EDWARD RUSNAC, guitar & lute

29 WIND SYMPHONY, dir.Robert Gibson
CONCERT CHOIR, dir.Christopher Reynolds

30 in collaboration with DEBUT & CBC:
$4 SOPHIE ROLLAND, cello
ANDRE-SEBASTIEN SAVOIE, piano

FACULTY OF MUSIC

McGill University
Montréal

Strathcona Music Building
555 Sherbrooke St. West
Montreal, PQ, Canada H3A 1E3

Salle de concert Pollack
Pollack concert hall

CONCERT PREVIEW 1981 / 1982 APERÇU DE LA SAISON

This list is subject to change.
Confirmation: weekdays 9am-5pm

392-4755
392-8224

Cette liste est publiée sous toutes réserves.
Confirmation: sur semaine 9h-17h

SEPT.

21 WINSTON PURDY, baritone
PAUL HELMER, piano

22 KIM FREEMAN, baritone saxophone
Eugene Plawutsky, piano
Peter Freeman, clarinet

24 CBC/McGILL concerts:
ELLIS WEAN, tuba, & FRIENDS

25 ADOLFO BORNSTEIN, violin
ALCIDES LANZA, piano

OCT.

2 1:00 pm WIND SYMPHONY, dir.Robert Gibson

8:30 pm JOHN ZIRBEL, French horn
THOMAS WILLIAMS, violin
EUGENE PLAWUTSKY, piano

4 at Queen Mary Road Church, Hampstead:
CAROL HARRIS, organ

13 from University of Western Ontario:
ROBERT RISELING, clarinet
JACK BEHRENS, piano

15 CBC/McGILL concerts:
CATHERINE ROBBIN, mezzo-soprano
MICHAEL MCMAHON, piano

16 SYMPHONY ORCHESTRA, dir.Eugene Husaruk

17 in collaboration with DEBUT & CBC:
$4 PAUL STEWART, piano

20 in collaboration with Goethe Institut:
from Cologne, Germany:
MUSICA ANTIQUA KÖLN

21 1:00 pm CONCERT BAND, dir.Richard Lawton

8:30 pm MARGARET KALIL, soprano

NOV. cont.

7 in collaboration with DEBUT & CBC:
$4 MICHELLE GAUDREAU, mezzo-soprano
MICHAEL MCMAHON, piano

11 5:00 pm STUDENT RECITAL: soloists, ensembles

12 CBC/McGILL concerts:
HELENE GAGNE, cello
IAN BROWN, piano

13 CHAMBER CHOIR, dir.Fred Stoltzfus

17 ELISE BEDARD, soprano
MICHAEL McMAHON, piano

19 5:00 pm STUDENT RECITAL: soloists, ensembles

8:30 pm KENNETH WOODMAN & STEPHEN CRISP, piano duo

20 CHARLES REINER, pianist, & FRIENDS

23 PETER SMYTH, harpsichord

24 BEVERLEY GERTSMAN, piano

25 5:00 pm STUDENT RECITAL: soloists, ensembles

8:30 pm CONCERT BAND, dir.Richard Lawton

27 JAZZ BANDS I & II, dir.Gerald Danovitch

30 MIMI BLAIS, piano

DEC.

1 UNIVERSITY CHORUS, dir.Winston Purdy
WOMEN'S CHORALE, dir.Kathleen Anderson

2 CONTEMPORARY MUSIC ENSEMBLE,
dir.Eugene Plawutsky and Bruce Mather

4 BAROQUE CHAMBER ORCHESTRA, dir.Mary Cyr

6 8:00 pm OPERA STUDIO, dir.Edith Della Pergola

7 RECITAL: SONG INTERPRETATION CLASS,
[redacted]

11 SYMPHONY ORCHESTRA

14 8:00 pm CONCERT: JAZZ IMPROVISATION CLASSES

CONCERT PREVIEW 1981/1982 (cont.)

FEB.

1 LUBA ZUK, piano; THOMAS WILLIAMS, violin; STEPHEN KONDAKS, viola; TINA WILLIAMS, cello

2 KATHLEEN ANDERSON, soprano
MICHAEL McMAHON, piano

3 1:00 pm CONCERT BAND, dir.Richard Lawton

8:30 pm NORAIR ARTINIAN, piano

5 MARY CYR, viola da gamba
LOUIS BEGIN, viola da gamba

8 PIERRETTE LEPAGE & BRUCE MATHER, piano duo

9 JANET SCHMALFELDT, piano

12 EARLY MUSIC ENSEMBLES, dir.Mary Cyr

14 8:00 pm OPERA STUDIO,
dir.Edith Della Pergola

17 JAZZ BANDS I & II & III,
dir. Peter Freeman and
Gerald Danovitch

19 MARGARET MORSE, oboe; JOHN ZIRBEL, horn; EUGENE PLAWUTSKY, piano; THOMAS WILLIAMS, violin; ANN THOMPSON, viola; KAREN BASKIN, cello

24 WIND SYMPHONY, dir.Robert Gibson
CONCERT BAND, dir.Richard Lawton

25 CBC/McGILL concerts:
RICHARD HOENICH, bassoon, & FRIENDS

26 ROLF BERTSCH, piano
MICHAEL KILBURN, cello
PETER FREEMAN, clarinet

27 in collaboration with DEBUT & CBC:
$4 CARMEN OR, piano

MAR.

1 CBC/ McGILL concerts:
to be announced / à déterminer

2 GUITAR ENSEMBLES, dir.Stephen Fentok,
Edward Rusnac, Peter McCutcheon,
Antonin Bartos

3 1:00 pm JAZZ BAND III, dir.Peter Freeman

5:00 pm STUDENT RECITAL: soloists, ensembles

4 Haydn Festival:
BAROQUE CHAMBER ORCHESTRA, dir.Mary Cyr

5 Haydn Festival:
from Cornell University:
THE CORNELL TRIO: MALCOLM BILSON, fortepiano
JOHN HSU, violoncello
SONYA MONOSOFF, violin

(suite) APERÇU DE LA SAISON 1981/1982

MAR. (cont.)

22 JAN SIMONS, baritone
JANET SCHMALFELDT, piano

23 SAXOPHONE ENSEMBLES, dir.Gerald Danovitch

24 5:00 pm STUDENT RECITAL: soloists, ensembles

8:30 pm GUITAR ENSEMBLES, dir.Stephen Fentok,
Edward Rusnac, Peter McCutcheon, A.Bartos

26 SYMPHONY ORCHESTRA

27 TRUMPET SYMPOSIUM AND WORKSHOP
28 concerts to be announced

29 RECITAL: SONG INTERPRETATION CLASS,
dir.Jan Simons and Tom Plaunt

30 WOMEN'S CHORALE, dir.Kathleen Anderson

31 5:00 pm STUDENT RECITAL: soloists, ensembles

8:30 pm CONCERT BAND, dir.Richard Lawton

APR.

2 CONCERTANTE, dir.Mordechai Rechtman

4 8:00 pm OPERA STUDIO, dir.Edith Della Pergola

5 EARLY MUSIC ENSEMBLES, dir.Mary Cyr

7 WIND SYMPHONY, dir. Robert Gibson

8 SYMPHONY ORCHESTRA
ALL CHOIRS
conductor: Fred Stoltzfus

13 8:00 pm CONCERT: JAZZ IMPROVISATION CLASSES,
dir.Armas Maiste

15 CBC/McGILL concerts:
DOROTHY MORTON & ESTHER MASTER, piano duo

22 CBC/McGILL concerts:
PAUL BEMPECHAT, piano

29 CBC/McGILL concerts:
THE DANOVITCH SAXOPHONE QUARTET

MAY

6 CBC/McGILL concerts:
TIMOTHY HUTCHINS, flute
JANET CREASER, piano

5 MONIKA PALOS, piano

13 in collaboration with DEBUT & CBC:
$4 KATHLEEN BRODERICK, soprano
MONTREAL CIVIC YOUTH ORCHESTRA

17 BETSY MACMILLAN, viola da gamba

23 2:30 pm SUZUKI DEMONSTRATION / CONCERT

JUNE

10 GARY ANTONIO, guitar, & ensemble

McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday 21 September 1981, 8:30pm

S O N G R E C I T A L :

WINSTON PURDY, Baritone

PAUL HELMER, Piano

"BEGEGNUNG" *THE MEETING / RENCONTRE*

What dreadful storm last night was raging
until the morninglight appeared!
The uninvited broom was sweeping
and soon the streets and chimneys cleared!

Now down the street a maid comes wand'ring,
glances around half timidly;
like roses, that the wind's been blowing
thus glow her cheeks so tenderly.

With rapid steps a youth advances,
radiant with joy his love to greet,
with what embarrassed joyful glances
the two young knowing rogues do meet!

He seems to ask with voice so tender,
if she's had time her hair to comb,
that last night got in sad disorder
when swept the stormwind through her room.

The youth of kisses still is dreaming
that he exchanged with her last night,
he stands, transfixed by grace so charming,
meanwhile she whisks past, out of sight.

Dieu! quel ouragan pendant cette nuit
Avant le premier frisson du matin!
Quel coup de balai qu'on n'attendait pas
A travers les rues et les cheminées!

Une fille est là, déjà, dans la rue:
Qui, timide un peu, regarde autour d'elle;
Tel la rose alors que le vent l'effeuille
Luit son cher visage aux reflets changeants.

Puis un beau garçon vient à sa rencontre.
Il veut s'approcher, tant il est ravi;
Quels regards joyeux et embarrassés
Echangent les yeux des fripons novices!

Voudrait-il savoir si la bien-aimée
A déjà remis de l'ordre en ses nattes
Que pendant la nuit, dans sa chambre ouverte,
La folle bourrasque avait emmêlées?

Le cher garçon rêve encore aux baisers
Que la belle enfant avait su lui rendre.
Il demeure là, ravi de sa grâce,
Tandis qu'un tournant déjà la lui cache.

"ZUR WARNUNG" *A WARNING / AVERTISSEMENT*

One morn, after a jovial night,
I woke from sleep in a curious plight:
hot, parched with thirst, with fevered mind;
quite touched and sentimentally inclined,
almost poetic, yes I bade my muse a song to find.
She, with dissembled pathos, mockingly,
granted my wish and thus spake she:

"A nightingale sweetly calls
by waterfalls;
there you'll find a bird so small,
whom people wryneck call,
Johnnie Jacob wryneck call,
he so gaily
danceth daily
near aforesaid waterfalls —"

on this strain more; until I grew quite fearful.
Then sprang I up: bring wine! that cured me.
Mark me, ye singers all too tearful,
when thus ye feel the gods should not conjured be!

Un beau matin, après une nuit de plaisir,
je me réveillai dans un étrange état:
soif, horreur de l'eau, sang qui bat,
ému, le cœur tout amolli,
presque poétique. J'implorai de la Muse un poème.
Mais elle, feignant le pathos, se rit de moi,
et me servit un vil rossignol:

«Un rossignol chantait un jour
devant la cascade,
et aussi un oiseau
dont le nom est Wendehals (torcol),
Jean-Jacques Wendehals.
Il dansait
près des plantes
devant la cascade en question.»

Et ainsi de suite: j'étais de plus en plus inquiet.
Et je bondis: du vin! Ce fut mon salut.
Notez-le bien, chanteurs larmoyants:
qui a mal aux cheveux n'invoque pas les Dieux!

MANDOLINE *MANDOLIN*

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise...
La, la, la, la, la....

The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
W'hirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze . .
La, la, la, la, la . . .

BEAU SOIR *BEAUTIFUL EVENING*

Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le cœur troublé.
Un conseil de goûter le charme d'être au monde,
Cependant qu'on est jeune et que le soir est beau.
Car nous nous en allons comme s'en va cette onde,
Elle à la mer, nous au tombeau.

When, in the setting sun, the streams are rosy,
And when a warm breeze floats over the fields of grain,
A counsel to be happy seems to emanate from all things
And rises toward the troubled heart;
An advice to enjoy the pleasure of being alive,
While one is young and the evening is beautiful,
For we shall go as this wave goes,—
It, to the sea; we, to the grave.

LA MER EST PLUS BELLE *THE SEA IS MORE BEAUTIFUL..*

La mer est plus belle
Que les cathédrales;
Nourrice fidèle,
Berceuse de râles;
La mer sur qui prie
La Vierge Marie!
Elle a tous les dons,
Terribles et doux.
J'entends ses pardons,
Gronder ses courroux;
Cette immensité
N'a rien d'entêté.

The sea is more beautiful
Than the cathedrals,
A faithful nurse,
Soothing the rattle of death;
The sea, over which prays
The Virgin Mary!
It has all qualities,
Terrible and gentle.
I hear it forgiving and
Growling its anger;
This immensity
Knows no resistance.

(cont'd...)

S O N S - TRANSLATIONS

Oh! Si patiente,
Même quand méchante!
Un souffle ami hante
La vague, et nous chante:
"Vous, sans espérance,
Mourez sans souffrance!"
Et puis, sous les cieux
Qui s'y rient plus clairs,
Elle a des airs bleus,
Roses, gris et verts...
Plus belle que tous,
Meilleure que nous!

Oh! So patient,
Even when malicious!
A friendly breeze haunts
The wave, and sings to us:
"You without hope,
You may die without suffering!"
And then, under the skies
Which smile more brightly,
It looks blue,
Rose, gray and green . . .
Lovelier than all.
Better than we!

OLLOQUE SENTIMENTAL *SENTIMENTAL COLLOQUY*

Dans le vieux parc solitaire et glacé
Deux formes ont tout à l'heure passé.
Leurs yeux sont morts et leur lèvres sont molles,
Et l'on entend à peine leurs paroles.
Dans le vieux parc solitaire et glacé
Deux spectres ont evoqué leur passé.
Te souvient-il de notre extase ancienne?
Pourquoi voulez-vous donc qu'il m'en souvienne?
Son cœur bât-il toujours à mon seul nom?
Toujours vois-tu mon âme en rêve? Non.
Ah! Les beaux jours de bonheur indicible
Où nous joignions nos bouches : C'est possible.
Qu'il était bleu, le ciel, et grand l'espoir!
L'espoir a fui, vaincu, vers le ciel noir.
Tels ils marchaient dans les avoines folles,
Et la nuit seule entendit leurs paroles.

In the old park, deserted and cold,
Two figures have just passed by.
Their eyes are lifeless and their mouths are slack.
And one can hardly hear their words.
In the old park, deserted and cold,
Two ghosts have evoked their past.
"Do you remember our rapture of yore?"
"Why do you wish me to remember it?"
"Does your heart still beat faster at my name?"
"Do you still see my soul in your dreams?" "No."
"O, the beautiful days of inexpressible joy,
When we would join our lips:" It is possible."
"How blue was the sky and how sublime our hope."
"Hope has fled, defeated, towards the dismal sky."
And so they walked amidst the wild oats,
And the night alone has heard their words

IL PLEURE DANS MON COEUR *TEARS FALL IN MY HEART..*

Il pleure dans mon cœur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon cœur?
O bruit doux de la pluie.
Par terre et sur les toits!
Pour un cœur qui s'ennuie,
O le bruit de la pluie!
Il pleure sans raison
Dans se cœur qui s'écœure.
Quoi! nulle trahison?
Ce deuil est sans raison.
C'est bien la pire peine.
De ne savoir pourquoi,
Sans amour et sans haine,
Mon cœur a tant de peine.

Tears fall in my heart
Like the rain upon the city.
What is this languor
That penetrates my heart?
Oh, gentle sound of the rain,
On the ground and on the roofs!
For a heart that is weary,
Oh, the sound of the rain!
Tears fall without reason
In this anguished heart.
What! No betrayal?
This mourning has no reason.
This is truly the keenest pain,
To know not why,
Without either love or hate,
My heart bears so much pain.

"DER GENESENE AN DIE HOFFNUNG"

CONVALESCENT'S ODE TO HOPE / LE MALADE GUERI A L'ESPERANCE

Death that morning for me wrestled:
but all care I from me cast;
at thy breast, sweet Hope I nestled,
till the fight was won at last.
To all gods I brought an off'ring,
from a distance thou could'st see
me the sacrifice preparing
and forgetting none but thee.

Oh forgive, thou wellbeloved!
Lift the cloud, that veils thy grace
let me gaze with eye transfigured,
on the beauty of thy face.
Only once, oh Hope I pray thee,
like a child that knows no harm;
free from pain and sorrow, let me
rest serenely in thine arm!

L'aube parlait de mort,
mais déjà, ô Espérance, je cachais
doucement ma tête sur ton sein,
jusqu'à ce que la victoire fût remportée.
J'offrais des sacrifices à tous les dieux,
mais toi, tu étais oubliée.
A l'écart, loin des éternels sauveurs,
tu regardais la fête.

Pardonne, ô très fidèle!
Sors de ton crépuscule,
Que je puisse une fois regarder ton visage!
éternellement nouveau
sous la clarté de la lune,
le regarder de tout mon cœur,
comme un enfant innocent.
Ah! une seule fois et sans douleur,
Serre-moi dans tes bras!

"FUSSREISE" *WANDERING / VOYAGE A PIED*

When with my newcut walking staff
forth I saunter early
over hill and valley,
through woods lies my path:
then, like birds in their arbor
sing with secret thrill,
or as grapes of golden color
wondrous rapture feel,
when the morningsun appeareth:
thus my inmost soul doth waken,
is with fev'rish longing shaken,
in the springtime, in the autumn,
strains of paradise he heareth.
So art thou not quite so bad, o soul called
singful, as the teachers stern would have it;
still dost love and still dost sing
and with praise thy voice doth ring,
as when first the great world was created,
for thy dear creator and thy keeper.
If he would but grant me,
that my whole life might be,
full of effort gently tiring,
such a perfect morning wand'ring!

Quand aux premiers moments
D'une jeune journée,
Un bâton frais coupé en main,
Je traverse forêts, collines et vallées,
Tel l'oiseau chante et vole au bois,
Tel le raisin doré que le soleil enivre
De sa première volupté,
Ainsi le vieil Adam ressent en lui la fièvre
Des automnes et des printemps,
La volupté divine et jamais condamnée
Du premier homme au paradis.
Ainsi donc ô vieillard
Tu n'es pas si perfide
Que le disent les magisters;
Tu sais encore aimer, louer, chanter la gloire
Du Dieu qui t'a donné le jour
Et qui te garde en vie
— Redisant ses louanges
Comme au premier matin de la création.
Que ce Dieu m'accorde la grâce
De vivre chaque jour comme le pèlerin
Qu'une heureuse fatigue lasse
Durant la marche du matin.

"IN DER FRÜHE" *IN THE EARLY MORNING / À L'AUBE*

No sleep hath cooled my fevered brow,
already light can I see now
and day is dawning yonder.
I toss about uneasily
and doubts torment and torture me
and cause my mind to wander.
Fear not, fret no
more my soul and cease to sorrow!
Hearken! morningbells are ringing,
blessed peace and gladness bringing.

Le sommeil n'avait pas encore
Rafraîchi mes paupières,
Que là-bas, devant ma fenêtre,
Le jour s'était levé.
Mon fol esprit s'était peuplé de doutes,
Fantômes de la nuit,
Calme-toi, sois en paix,
Sois heureuse, ô mon âme, écoute,
Ecoute s'éveiller
Les cloches du matin.

P R O G R A M M E :

MEERFAHRT	Op. 96, No. 4	JOHANNES BRAHMS
WIR WANDELTEN	Op. 96, No. 2	
DER GANG ZUM LIEBCHEN	Op. 48, No. 1	
SAPPHISCHE ODE	Op. 94, No. 4	
STÄNDCHEN	Op.106, No. 1	

MÖRIKE - LIEDER : HUGO WOLF

Der Genesene an die Hoffnung
Fussreise
In der Frühe
Begegnung
Zur Warnung

-intermission-

MANDOLINE CLAUDE DEBUSSY
BEAU SOIR
LA MER EST PLUS BELLE
COLLOQUE SENTIMENTAL
IL PLEURE DANS MON COEUR

THREE SONGS ON TEXTS BY JAMES JOYCE, OPUS 10: SAMUEL BARBER

Rain Has Fallen
Sleep Now
I Hear an Army

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 22 September 1981, 8:30 pm

G R A D U A T I O N R E C I T A L

K I M F R E E M A N , baritone saxophone

assisted by

Eugene Plawutsky, piano
Peter Freeman, clarinet

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music in Performance.
Kim Freeman was a student of Gerald Danovitch.

Ce récital est présenté une fois que la candidate a satisfait aux exigeances du grade de bachelier en musique - interprétation.
Kim Freeman a été l'élève de Gerald Danovitch.

p r o g r a m m e

ARIA — Eugène Bozza

PIECE CONCERTANTE
dans l'esprit "JAZZ" — Paul Bonneau

SONATA
for clarinet and bassoon — Francis Poulenc
transc. K.Freeman

Allegro
Romance
Finale

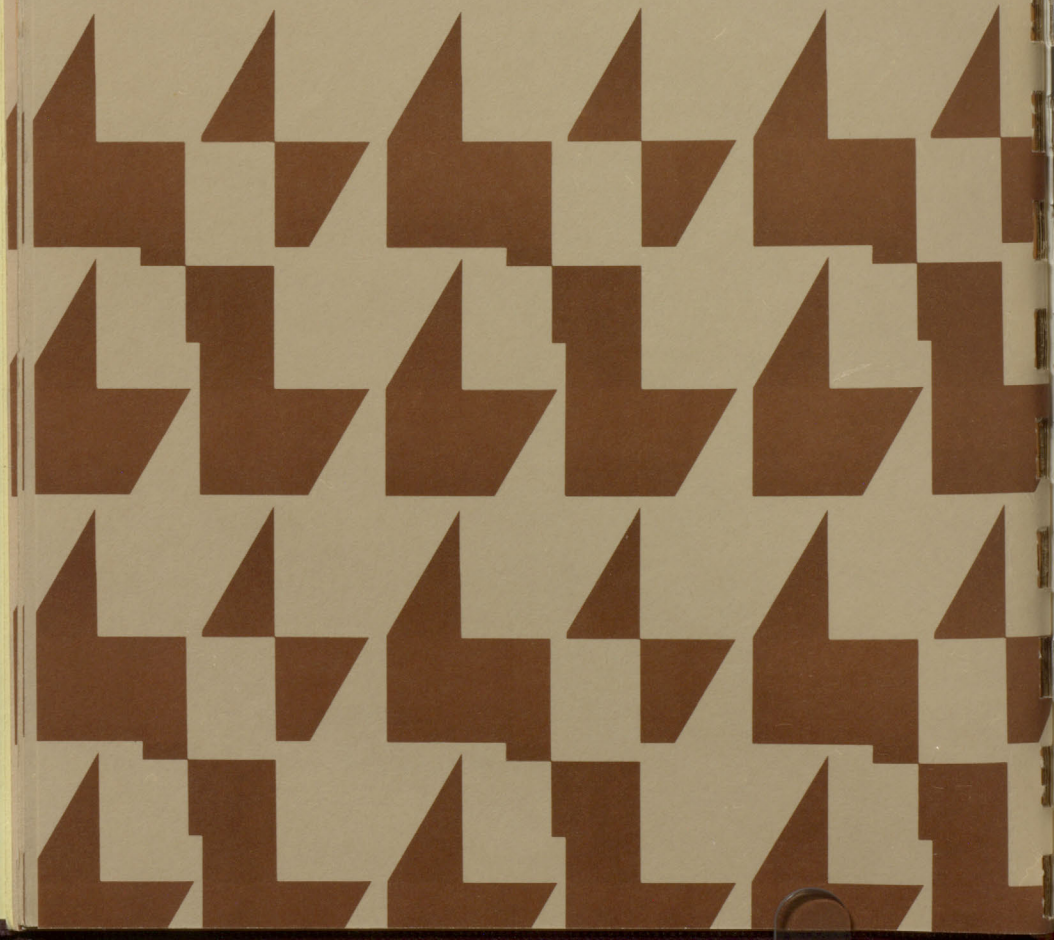
i n t e r m i s s i o n

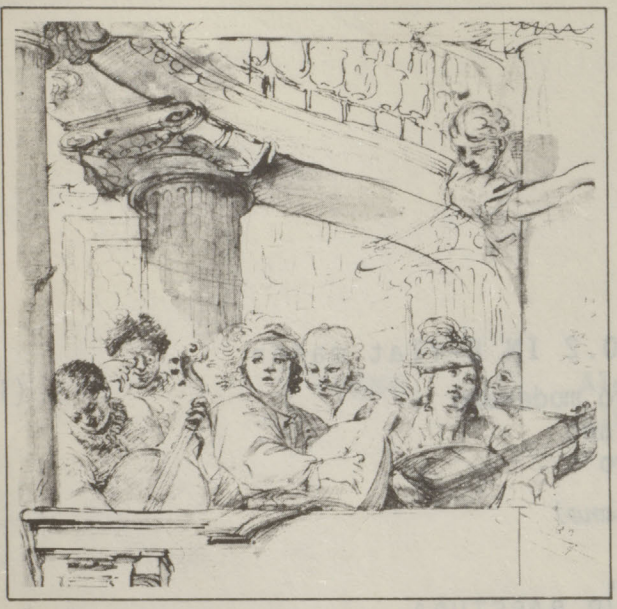
SONATA No.6 — Georg Frideric Handel
transc. M.Mule

Adagio
Allegro
Largo
Allegro non troppo

SONATA
for baritone saxophone and piano — Walter S.Hartley

ANDANTE AND HUNGARIAN RONDO — Carl Maria von Weber
transc. K.Freeman





CBC Radio in cooperation with the Faculty of Music at McGill University presents

La radio anglaise de Radio-Canada en collaboration avec la Faculté de musique de l'Université McGill présente

E L L I S W E A N, T U B A

YURI MEYROWITZ, PIANO,
JEAN GAUDREAULT, FRENCH HORN,
WOODWIND QUINTET

Pollack Concert Hall
Thurs., Sept. 24, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 24 sept. 1981
20h30

CBC Radio 940 Stereo 93.5

SONATA NO.2 IN E-flat major — J.S. Bach (1735-1782)

Allegro moderato
Siciliano
Allegro

(tuba & piano)

SONATE FÜR BASSTUBA — Paul Hindemith (1895-1963)

Allegro pesante
Allegro assai
Variationen

SUITE CONCERTANTE FOR WOODWIND QUINTET & TUBA — Armand Russell (b.1932)

Capriccio - allegro moderato
Ballade - largo ma non troppo
Scherzo - allegro vivo
Burlesca - allegro con agilita

Woodwind Quintet:

Virginia Spicer, flute
Pierre Plante, oboe
Ross Edwards, clarinet
Bruce Bower, bassoon
Alain Monast, french horn

Intermission

ME

SUITE
FOR FRENCH HORN, TUBA & PIANO

Alec Wilder
(1906-1981)

Maestoso
Pesante
In a jazz manner
Berceuse - andante
Alla caccia

Jean Gaudreault, french horn

CAPER

Harry Freedman
(b.1922)

In this unique solo composition the tubist is called upon to clap, stamp, use his instrument as a screen between him and the audience, etc., while playing. It was commissioned by Dennis Miller with the assistance of the Canada Council.

CARNIVAL OF VENICE

Jean-Baptiste Arban
(1825-1889)

Introduction
Theme & Variations

CBC RADIO / McGILL CONCERTS

October 15th, 1981

Join CBC Radio at Pollack Hall for our first live-to-air broadcast on "Arts National", featuring

CATHERINE ROBBIN - mezzo-soprano
MICHAEL MACMAHON - piano

in a recital of works by Handel, Schubert, Schumann and Poulenc

-

le 15 octobre 1981

Le prochain concert dans la série:

CATHERINE ROBBIN - mezzo-soprano
MICHAEL MACMAHON - piano

présentent des oeuvres de Handel, Schubert, Schumann et Poulenc.

Tonight's concert will be broadcast on the program "Arts National", heard weeknights at 9:00 pm on CBC Stereo 93.5

Le concert de ce soir sera diffusé dans la série "Arts National" tous les soirs de la semaine à 21h00, sur CBC Stéréo 93.5.

Producer/Réalisatrice: Kit Kinnaird

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 25 September 1981, 8:30pm

N E W M U S I C R E C I T A L

violin, piano, tapes

Alcides Lanza, piano

&

Adolfo Bornstein, violin

** FIRST MONTREAL PERFORMANCE*

MARIO LAVISTA, born in Mexico in 1943, was educated in his country and in Paris. In 1971 he lived in Tokyo at the invitation of NHK Japan Radio & Television. He is interested in the potential of long resonances and abundant silences, and can express himself with a minimum of material. His four short pieces for violin and piano, condensed to just the necessary notes, sometimes contrasting in dynamic level and register placement, recall Webern's Op. 7 for the combination of instruments.

*

Born in Bilbao in 1930, LUIS DE PABLO is a leader of the Spanish musical avant garde. An active organizer of new music in the 60s, he founded the groups Tiempo y Música and Alea. He has also written for orchestra, string sextet and organ. "Libro.." uses the vocabulary in vogue when the Darmstadt summer courses were influential. The first of the three sections gives the performer material for either hand; he/she is free to choose which, and how many, combinations he/she is able to play. After a second section, a study in resonances, the work ends with another look at combinations.

*

Né au Mexique en 1943, MARIO LAVISTA a fait ses études dans son pays natal ainsi qu'en France. A la demande de la société de radio et de télévision japonaise NHK, il est allé au Japon en 1971. Il s'intéresse au potentiel des longues résonnances et des silences abondants et peut s'exprimer avec un minimum d'éléments. Les quatre courtes pièces pour violon et piano, réduites aux seules notes essentielles et dont le niveau dynamique et le placement de registre contrastent par moments, rappellent l'opus 7 de Webern. *

Né à Bilbao en 1930, LUIS DE PABLO est l'un des chefs de file de l'avant-garde musicale espagnole. Organisateur dynamique de concerts de musique nouvelle dans les années 60, c'est lui qui a fondé les groupes Tiempo y Musica et Alea. Il a également écrit de la musique pour orchestre, pour sextuor à cordes et pour orgues. "Libro..." reprend le vocabulaire qui était à la mode lorsque les cours d'été de Darmstadt avaient de l'influence. La première des trois parties donne à l'interprète des éléments pour l'une ou l'autre main; ... *

Le compositeur canadien SERGE PERRON,

notes

ADOLFO BORNSTEIN, originally from Uruguay, has lived in Montreal for many years. He has performed many pieces for solo violin, mostly from the contemporary repertory, and is a member of l'Ensemble de la Societé de Musique Contemporaine du Québec.

ALCIDES LANZA, born in Argentina, resided in New York as electronic music instructor at the Columbia-Princeton electronic music centre. He has lived in Montreal since 1971; in 1972-73 he was invited by the City of Berlin, under the sponsorship of the deutcher akademischer austauschdienst, to be "composer in residence". Mr. Lanza is the director of McGill University Faculty of Music's electronic music studio.

ADOLFO BORNSTEIN, d'origine uruguayenne, vit à Montréal depuis de nombreuses années. Il a interprété de nombreuses oeuvres pour violon solo, tirées surtout du répertoire contemporain et il est membre de l'Ensemble Société de Musique Contemporaine du Québec.

ALCIDES LANZA, né en Argentine, a vécu à New York où il a été professeur de musique électronique au Centre de musique électronique de Columbia-Princeton. Il vit à Montréal depuis 1971; en 1972-1973, il a été invité par la ville de Berlin, sous le patronage de la deutcher akademischer austauschdienst, à devenir "compositeur résident" de cette ville. M. Lanza dirige le studio de musique électronique de la faculté de musique de l'université McGill.

Born in 1936, JERZY BAUER studied under T. Kiesewetter in Lodz, Poland, and Nadia Boulanger in Paris. "Three Essays" was written in 1972, the same year that he wrote [illegible]

Né en 1936, JERZY BAUER a été l'élève de T. Kiesewetter à Lodz en Pologne et de Nadia Boulanger à Paris. Il a composé "Three Essays" en 1972, soit la même [illegible]

creating a dissonant harmony by superimposing Seconds. Underlined by strong rhythmic material, the music evolves towards more complex cluster formations.

*

GRAZYNA BACEWICZ, also born in Lodz, studied at the Warsaw conservatory with K. Sikorski. Recognized as one of the most gifted Polish composers, she taught at the Lodz Conservatory and, from 1966 until her death in 1969, at the Academy of Music in Warsaw. The professional violinist also wrote many compositions for her instrument.

*

"Doors", a prize winning composition commissioned from ANN SILSBEE of Ithaca, NY, by the pianist Georges Pappastavrou, is an intriguing study in cluster sonorities. The simple, single notes oppose clusters, glissandi and improvised strata in a predetermined number of pitches. The pianist must use several new techniques to obtain the desired effects. Continuing research by Henry Cowell earlier in this century, Silsbee succeeds in creating a cluster composition full of gentle tones and whistering sonorities.

* *

harmonie dissonante en superposant des secondes. Soulignée par de puissants éléments rythmiques, la musique évolue vers des formations de grappes plus complexes.

*

GRAZYNA BACEWICZ, originaire de Lodz elle aussi, a été l'élève de K. Sikorski au conservatoire de Varsovie. Reconnue comme l'un des compositeurs polonais les plus talentueux, elle a enseigné au conservatoire de Lodz et, de 1966 jusqu'en 1969, année de sa mort, à l'Académie de musique de Varsovie. Violoniste, elle a également beaucoup composé pour cet instrument.

*

Oeuvre primée commandée à ANN SILSBEE d'Ithaca (N.Y.) par le pianiste Georges Pappastavrou, "Doors" est une étude curieuse faite de sonorités en grappes. Les notes simples et isolées s'opposent aux grappes, aux glissado et aux couches improvisées en un nombre de diapasons prédéterminé. Le pianiste doit employer plusieurs techniques nouvelles pour parvenir aux effets souhaités. Poursuivant des recherches entreprises par Henry Cowell au début de ce siècle, Silsbee réussit à créer une composition en grappes pleine de sonorités délicates et chuchotantes.

* *

the music studio here. It calls for a new kind of virtuosity: the pianist is given several sets of chordal elements to improvise against the tape, controlled by the length of sections and events on tape. The music is bright and appealing and shows how skilfully the composer "fused" instrumental and electronic sounds.

*

WITOLD LUTOSLAWSKI has gained worldwide recognition. After most of his early works were destroyed in World War II, initial academism turned to a more dissonant and bartokian language. "Recitativo e Arioso" is based on quite conventional harmonies whose consonant intervals are coloured with chromatic elements. A meditative mood begins the piece which enters the solemn Arioso with an ascending theme. A modest climax is achieved, followed by a Ritornello and a Tempo Primo.

*

"Dos Piezas Rioplatenses" (from the River Plate region) was written by a well known Uraguayan composer, JAURÈS LAMARQUE PONS. Its colourful harmonies and enticing rhythm evoke the atmosphere of popular dance music in Argentina and Uruguay, countries separated by the River Plate.

de cette université. L'oeuvre nécessite un nouveau genre de virtuosité: on fournit au pianiste plusieurs ensembles d'éléments en accords pour qu'il improvise contre la bande magnétique, contrôlé par la longueur des sections et des événements de ladite bande. L'effet produit est éclatant et fort attrayant et témoigne du talent du compositeur à "fusionner" les sons.

*

WITOLD LUTOSLAWSKI s'est taillé une réputation internationale... Son classicisme d'origine a cédé la place à un langage plus dissonant et bartokien. "Recitativo e Arioso" est basé sur des harmonies très conventionnelles dont les intervalles consonants sont teintés d'éléments chromatiques. L'oeuvre commence dans une atmosphère de méditation et un thème ascendant conduit à l'Arioso solennel. Après un point culminant modéré, on assiste à un Ritornello et un Tempo Primo.

*

"Dos Piezas Rioplatenses" (de la région du Rio de la Plata) est l'oeuvre du compositeur uruguayen bien connu, JAURÈS LAMARQUE PONS. Ses harmonies colorées et son rythme séduisant évoquent l'atmosphère des danses populaires.

81-09-25

p r o g r a m m e :

- I -

3 essays,
for violin & piano (1972)* — jerzy bauer

sonata,
for solo violin (1958)* — grazyna bacewicz

doors,
for piano (1976)* — ann silsbee

- I I -

diàlogos,
for violin & piano (1974)* — mario lavista

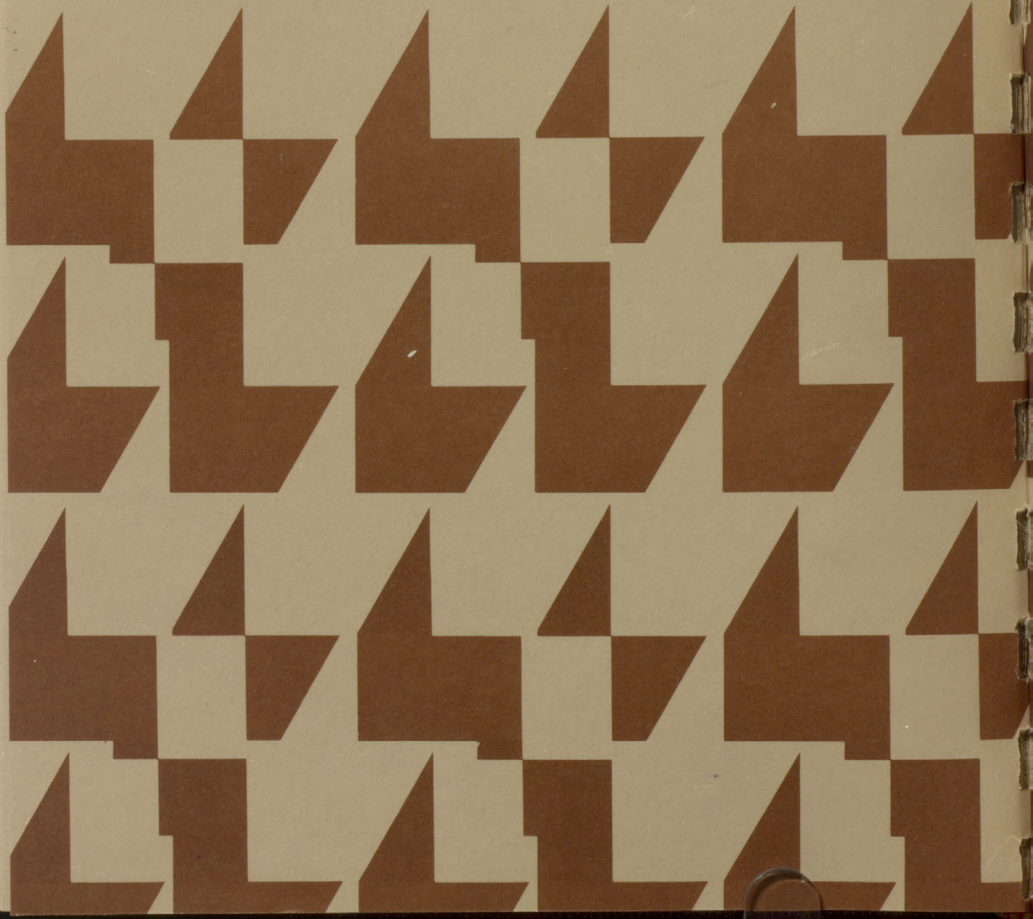
libro para el pianista (1961) — luis de pablo

fusion,
for piano & tape (1978-80) — serge perron

recitativo e arioso,
for violin & piano (1951)* — witold lutoslawski

dos piezas rioplatenses,
for violin & piano (1954)* — jaurès lamarque pons

1. *tango - canción*
2. *milonga*



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 2 October 1981, 1:00pm - McGILL MATINEE

W I N D S Y M P H O N Y

ROBERT GIBSON, director

PERSONNEL:

flute/piccolo
I Marcel Calder*
Myrtha Boily
II Evelyn Kiely
Paul St-Laurent
III Jean Parsons

oboe
I Normand Forget*
II Cynthia Flower

clarinet
I Jean Marc Serre*
François Houle(E♭)
II René Quesnel
Jorge Rivera
III Christopher Hall
Leslie Meyers

alto clarinet-Colleen Flanagan
bass clarinet-Joanne Lagendyk
E♭ contra clarinet-Lorraine Pitre

bassoon
I Patricia McMullen*
II Lynn Brown

percussion
Andrew Proctor*
Vincent Dhavernas
André Boulet
Nicole Girard
Pierre Dubé
François Brière

(* section leader)

saxophones:
soprano Ingrid Stitt
alto
I Gilbert Duquette*
II Maurice Roy
tenor Jennifer Bell
baritone Henry Gluck

french horn
Amber Adams*
Nadine Lasalle
Pat Hornsby
Marie-Claude Senecal

trumpet
Jean-François Phaneuf*
Bruce McNab
Lucie Wilcott
Alain Pontoreli
Christian Stewart-Patterson

trombone
I Paul De Rosier
II Christopher Smith
III Robert McNally*

euphonium Martin Cloutier

tuba
I Bill Sanders
II Greg McGillis

Librarian: L. Wilcott
Manager: J. Rivera

programme:

****

FANFARE HEROIQUE — E. Bozza

FETES — C. Debussy (arr. Schaefer)

BACHIANAS BRASILEIRAS NO. 5 — H. Villa-Lobos

Woodwind Choir directed by T. Talamantes

CONVERSATIONS FOR TIMPANI — J. Serey

Soloists: Pierre Dubé, Robert Slapcoff

SYMPHONY NO. 9 — D. Shostakovich (arr. Schaefer)

NEXT MATINEE:
Wednesday, Oct. 21, 1pm
CONCERT BAND, dir. Richard Lawton

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 2 October 1981, 8:30pm

C H A M B E R M U S I C

for horn, violin & piano

JOHN ZIRBEL, horn
EUGENE PLAWUTSKY, piano
THOMAS WILLIAMS, violin

p r o g r a m m e :

TRIO FOR HORN, VIOLIN, PIANO — Lennox Berkeley
b. 1903

Allegro

Lento

Theme and Ten Variations

- intermission -

TRIO FOR HORN, VIOLIN, PIANO — Johannes Brahms
1833 - 1897

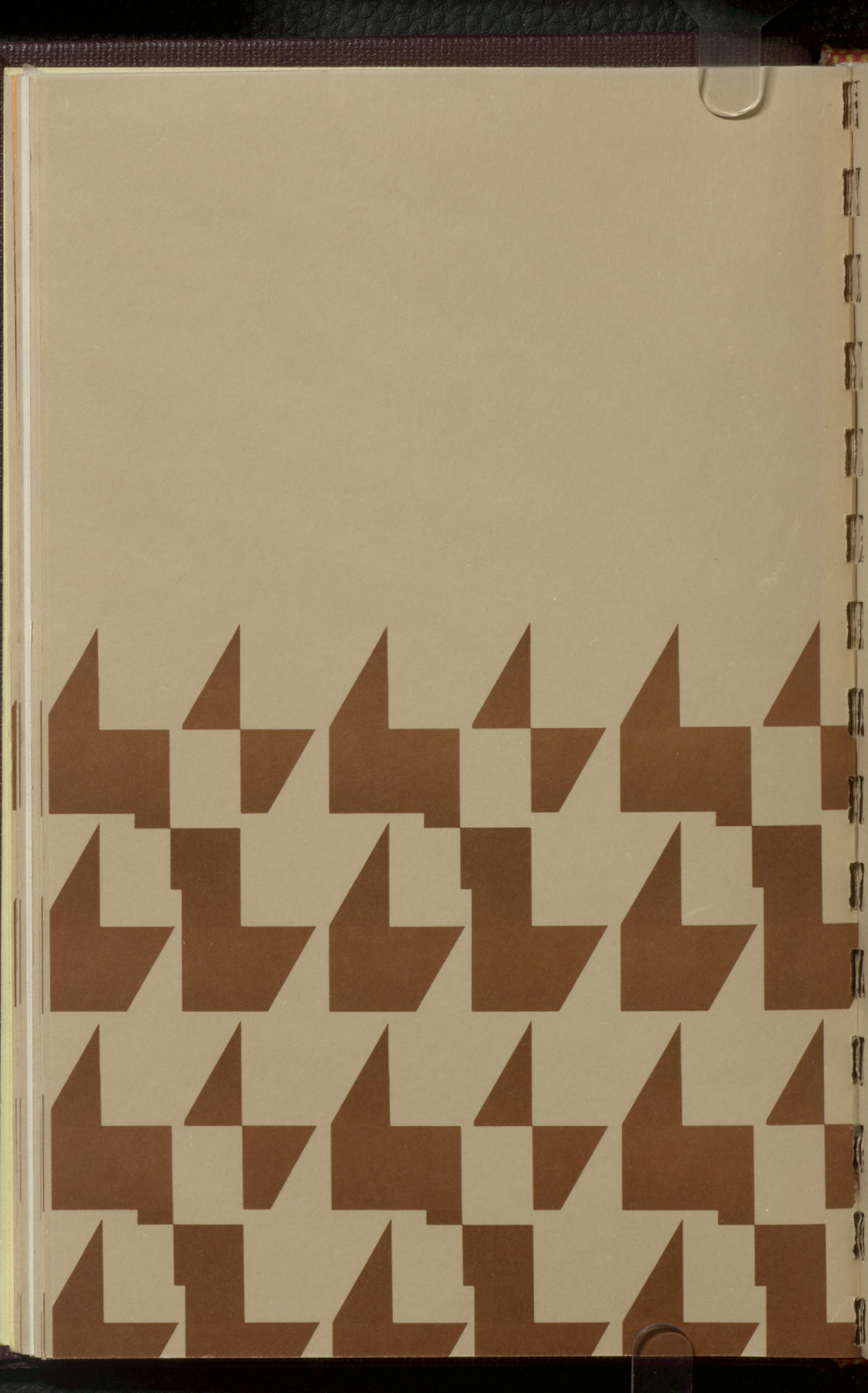
E flat Major, Op. 40

Andante

Scherzo

Adagio mesto

Allegro con brio





McGill University

FACULTY OF MUSIC

ORGAN RECITAL

by

CAROL HARRIS

(student of John Grew)

Queen Mary Road United Church
Hampstead, Quebec

Sunday, October 4, 1981
8:30 p.m.

Sunday 4 October 1981, 8:30pm

This recital is presented in partial fulfilment of the requirements for a Master of Music degree.

--

Ce récital fait partie des épreuves imposées pour l'obtention du M. en musique.

Organ by Rudolph von Beckerath, Hamburg, 1959.
Temperament after Andreas Werckmeister (1645-1706).

--

L'orgue, construit par Rudolph von Beckerath en en 1959, est accordé dans le tempérament "Werckmeister III".

-; p r o g r a m m e :-

Jan Pieterszoon Sweelinck
(1591 - 1652)

FANTASIA NO.2 IN D

VARIATIONS ON "Mein junges Leben hat ein End"

Dietrich Buxtehude
(1637 - 1707)

CHORAL FANTASIA ON "Gelobet seist Du, Jesu Christ"
(BUXWV 188)

PRELUDE & FUGUE IN $F^{\#}$ Minor
(BUXWV 146)

- intermission -

Johann Sebastian Bach
(1685 - 1750)

PRELUDE IN E^{b} Minor (BWV 552)

SIX SCHÜBLER CHORALES:

Wachet auf, ruft uns die Stimme	(BWV 645)
Wo soll ich fliehen hin	(BWV 646)
Wer nur den lieben Gott lässt walten	(BWV 647)
Meine Seele erhebet den Herren	(BWV 648)
Ach bleib' bei uns, Herr Jesu Christ	(BWV 649)
Kommst du nun, Jesu, von Himmel herunter	(BWV 650)

FUGUE IN E^{b} Minor (BWV 552)

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, October 13, 1981 8:30 pm

R E C I T A L :

ROBERT RISELING, CLARINET

JACK BEHRENS, PIANO

N-O-T-E-S

ROBERT RISELING
is Professor of Clarinet and Theory at The University of Western Ontario. He also teaches part-time at Acadia University and, last year, was Music Director of a community orchestra in London.

Mr. Riseling studied at Illinois Wesleyan University (B.M.E.), the Universities of Texas (M.M., composition) and Michigan (D.M.A., clarinet). He has frequently performed as soloist and chamber player in Canada and the U.S. and been heard on CBC broadcasts. In 1976 he gave two recitals for Magyar Radio, Budapest. In 1979 he performed new Canadian works at the International Clarinet Congress, Denver.

As a composer of solo and chamber music for his instrument, Robert Riseling has written many personal and Ontario Arts Council commissions. Thirteen have been performed in Canada and the U.S. and five more are in the process of composition.

ROBERT RISELING enseigne la clarinette et la théorie à l'université de Western Ontario. Il enseigne également à temps partiel à l'université Acadia et l'an dernier, il a été directeur musical d'un orchestre communautaire à London.

M. Riseling a fait ses études à l'université Wesleyan d'Illinois (B.M.E.), à l'université du Texas (M.M., composition) et à l'université du Michigan (D.M.A., clarinette). Il s'est fréquemment produit en soliste et dans des concerts de musique de chambre au Canada et aux Etats-Unis et il a fait des émissions à la CBC. En 1976 il a interprété des oeuvres canadiennes au Congrès international de clarinette qui a eu lieu à Denver.

Compositeur de musique solo et de musique de chambre pour clarinette, Robert Riseling a écrit de nombreuses oeuvres pour le Conseil des arts de l'Ontario et pour des individus. Treize d'entre elles ont été jouées au Canada et aux Etats-Unis et cinq sont en cours de composition.

DR. JACK BEHRENS
is Dean of the Faculty of Music at The University of Western Ontario. Before 1980, he held teaching and administrative posts at the University of Regina, Simon Fraser and California State College Bakersfield.

He is a graduate of the Julliard School (B.Sc., M.Sc.) and he has studied composition with Bergsma, Persichetti, Mennin, Milhaud, Kirchner and Sessions.

MUSIC FROM WAVERTREE was composed in 1972 during a residency at the Virginia Center for the Creative Arts. Other recent works include STRING QUARTET (1980) commissioned by the CBC for the Purcell Quartet, and MUSIC FOR TWO PIANOS, for Beckett and McDonald, an Ontario Arts Council Commission.

DR. JACK BEHRENS est doyen de la faculté de musique de l'université de Western Ontario. Jusqu'en 1980, il a occupé des postes d'enseignant et d'administrateur aux Université de Regina, Simon Fraser et au California State College Bakersfield.

Il est diplômé de l'école Julliard (B.Sc., M.Sc.) et il a étudié la composition avec Bergsma, Persichetti, Mennin, Milhaud, Kirchner et Sessions.

MUSIC FROM WAVERTREE date de 1972 alors que Behrens résidait au Virginia Center for the Creative Arts. Parmi ses autres oeuvres récentes, citons STRING QUARTET ('80) commandée par la CBC pour le quatuor Purcell et MUSIC FOR TWO PIANOS pour Beckett et McDonald, à la demande du Conseil des arts de l'Ontario.

81-10-13

PROGRAMME

VIER STÜCKE FÜR KLARINETTE UND KLAVIER, Opus 5 .... Alban Berg

Mässig
Sehr langsam
Sehr rasch
Langsam

PLANOS II .... Arsenio Giron

I
II
III

BAGATELLES, Opus 85 * ... Peter Racine Fricker

Prologue: Allegro
Lento: Sognando
Dramatic
Poco allegro
Adagio
Epilogue: Allegro

(World premiere - première mondiale)

MUSIC FROM WAVERTREE .... Jack Behrens

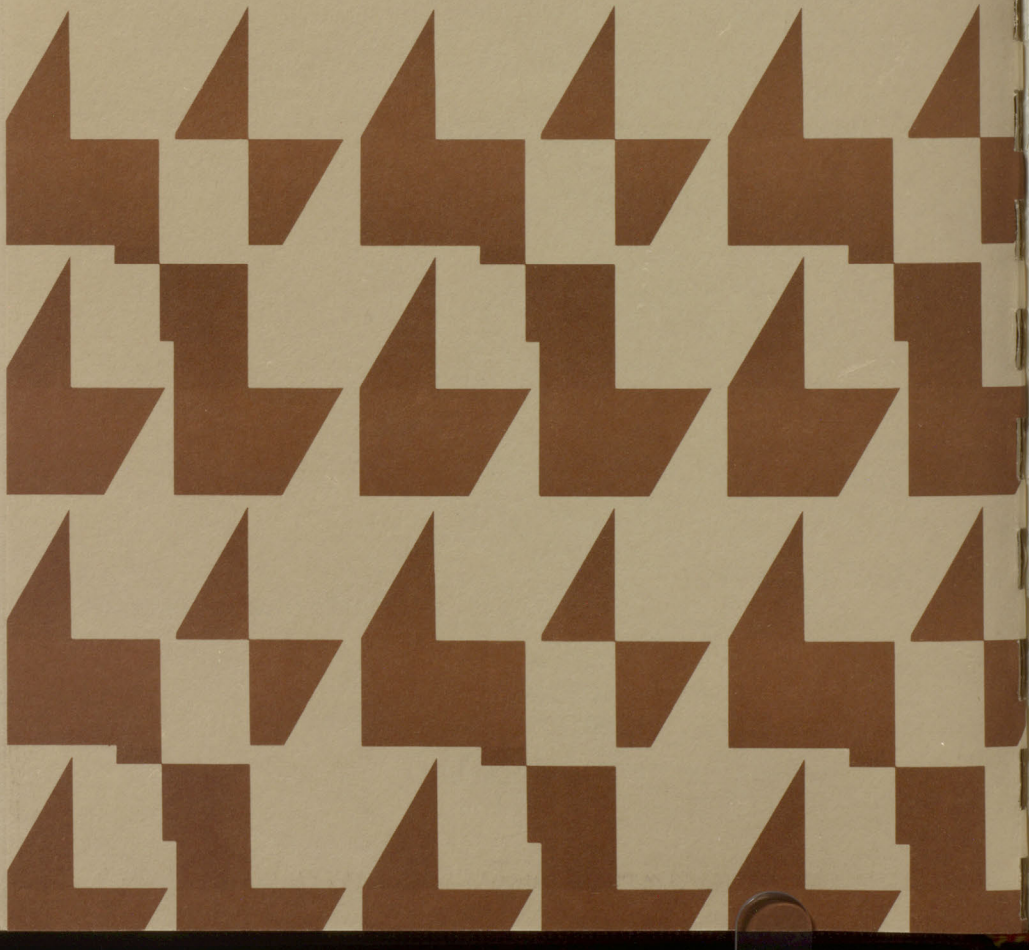
INTERMISSION

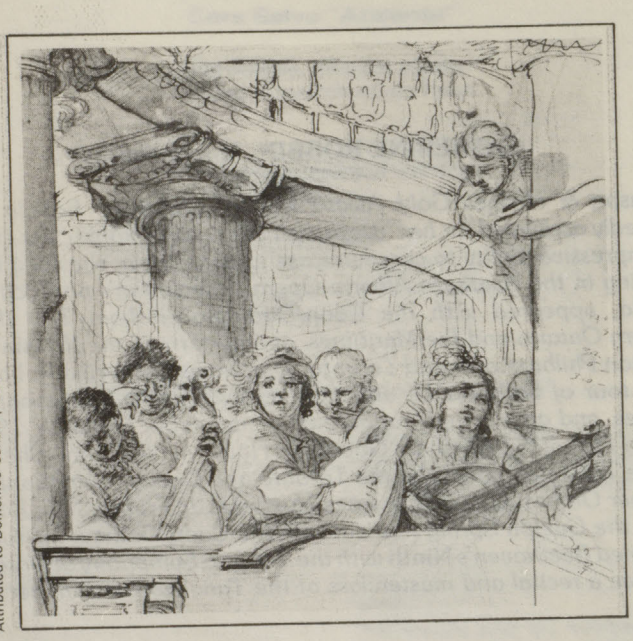
MIKRO-SONATA .... Aleksandar Obradovic

Preludio
Arietta
Fughetto

SONATA, Opus 128 ... Mario Castelnuovo-Tedesco

Andante con moto
Scherzo: Mosso, leggero
Lullaby: Calmo e semplice
Rondò alla Napolitana: Rapido e tagliente





Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with
the Faculty of Music
at McGill University
presents

La radio anglaise de Radio-Canada
en collaboration avec la Faculté de
musique de l'Université McGill
présente

Catherine Robbin

mezzo-soprano

Michael McMahon

piano

Pollack Concert Hall
Thursday, October 15, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 15 octobre 1981
20h30

CBC Radio 940
Stereo 93.5

CATHERINE ROBBIN, Mezzo-soprano

A Benson & Hedges Gold Award winner, Catherine Robbin has been repeatedly acclaimed for her "warm, rich voice, remarkably clear enunciation and impressive ability to communicate". Last season, she sang the role of Pitti-Sing in the Southern Alberta Opera Association's production of **The Mikado,** *appeared with the Coop/Dodington/Robbin Trio throughout southern Ontario and the Maritimes, and performed the* **Messiah** *with the Hamilton Philharmonic and Toronto Symphony. Catherine Robbin made a recital tour of both France and Canada with British accompanist Roger Vignoles, and gave a much-acclaimed recital debut in March, 1981 at the Concert Hall of the Abraham Goodman House in New York. She appeared at Alice Tully Hall, sang with the Toronto and Quebec Symphonies, McGill Chamber Orchestra, and Jeunesses Musicales de France. Miss Robbin took part in the Guelph Spring Festival with the Coop/Dodington/Robbin Trio, performed Beethoven's* **Ninth** *with the Toronto Symphony at Ontario Place, and gave a recital and masterclass at the Tanglewood Summer Institute.*

MICHAEL McMAHON, Pianist

Piano accompanist Michael McMahon is a graduate of McGill University where he studied with Charles Reiner. In 1978 he received a Canada Council Arts Award to study Lieder accompaniment in Vienna, with Dr. Erik Werba, and two years later graduated from the Hochschule für Musik and darstellende Kunst with a Diploma in Piano-Vocal accompaniment.

During the summers of 1978-79 he participated in Lieder Master Classes in Austria, first at the Franz Schubert Institute, where he was awarded the Franz Schubert Prize for Accompaniment, and then at the International Summer Academy held at the Mozarteum in Salzburg. On these occasions he had the opportunity of being tutored by such distinguished artists as Elly Ameling, Jörg Demus, Hans Hotter and Kim Borg.

Currently a vocal and opera coach at McGill University, he is much in demand as a Lieder accompanist, he has performed several concerts in Canada and Austria, including broadcasts for CBC Radio and ORF Austrian Radio.

GEORG FREDERICK HANDEL

Care Selve "Atalanta"

Dear forests, blessed shade,
I come in search of my heart.

Furibondo spira il vento

(Partenope)

The wind blows furiously
And is stirring heaven and earth.
That is the sensation I feel in my soul
Perturbed by my sorrow.

Recitative and Aria from "Rodelinda"

Recitative:
Vain funeral pomp!
lies of grief
which preserve my face and name
and praise of the proud victor
the haughty spirit!
You say that I am dead;
but my grief replies
that is not true.
"Bertarido was king;
conquered by Grimoaldo he fled;

he lies near the Huns.
May his soul have rest, and his ashes peace."

Peace to my ashes? Tyrannical stars!
Thus as long as I live, I will struggle with
hardship and with suffering. —
Where are you?

Aria:
Where are you, my beloved?
Come to comfort my spirit.
I am oppressed by my torments
and my cruel laments
I can only enjoy with you.

ROBERT SCHUMANN

Gedichte der Königin Maria Stuart
(Poems of Mary, Queen of Scots Op. 135)

Abschied von Frankreich
(Farewell to France)

I am going away; away; farewell to you, my happy France, where I found the dearest homeland of all, you the nurse of my childhood. Farewell dear country, farewell my past; the ship bears me far away from happiness. Yet only a part of me is leaving; one part will be for ever yours, my happy land, and by it you can keep me always in memory.

Nach der Geburt ihres Sohnes
(After the birth of her son)

Lord Jesus Christ whom they crowned with thorns, protect this new born child. And, if it be Thy will, let his race long rule in this realm.

An die Königin Elisabeth
(To Queen Elizabeth)

One thought alone dominates my mind, holding it in joy and sorrow, so that I hear the voices of hope and fear as I lie awake at night.

And if my heart chooses this missive as messenger, and announces my desire to se you, yet, dear sister, a new fear seizes me, because it lacks the power to prove its sincerity.

I see the boat in the harbour almost hidde and held back by the storm and the force the waves, and the serene face of heaven darkened by night. So I too am beset by fears and cares; not fear of you, my sister, but the force of fate often hurls down the sail in which we put our trust.

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Abschied von der Welt (Farewell to the World)

What is the use of the time still left to me? My heart is already dead to earthly desires; my spirit is sundered from all save sorrow; only the happiness of death remains now for me.

Cease your envy, my enemies, my heart is turned away from the honours of great rank, excess of sorrow will destroy me — soon hatred and dissension will go with me to the grave.

You friends who thought of me with love, consider and believe that there is no good I can now accomplish, powerless and hapless as I am. So do not wish for the return of better happier days; and, because I have been heavily punished here on earth, pray that I may receive a share of eternal peace.

Gebet (Prayer)

O my Lord God, in thee I trust. O beloved Jesu, save me. In cruel prison, in fearful affliction, I long for Thee; in lamentations I cry aloud to Thee; despairing in the dust I implore Thee to hear and save me.

The rest was silence. One of the saddest entries in Schumann's diary records his joy on completing these last five dismal songs. We can only conjecture what personal meaning he found in them. The first begins 'I am going away'. The last ends 'Save me'. Soon after their completion came his mental breakdown, his attempt to drown himself in the Rhine, and his incarceration in the asylum at Endenich, where in July 1856 he died.

ROBERT SCHUMANN

Selections from Myrthen, Op. 25

Op. 25, No.1) Widmung (Deducation)

Rückert — c. March 1840

You are my heart and soul, my bliss and pain; you are the world I live in, the heaven I aspire to, the tomb where I have laid my sorrow to rest for ever.

You are repose and peace, and my share of heaven; your love justifies me, your gaze transfigures me, lovingly you raise me to new heights, my good angel, my better self.

You are my heart and soul, my bliss and pain; world I live in, heaven I aspire to, my good angel, my better self.)

(Op. 24, No.3) Der Nussbaum (The walnut tree)

Mosen — February 1840

A walnut tree in the garden airily spreads its leafy boughs covered with paired fragrants blossoms that nod and whisper at the kiss of the wind. They whisper of a girl who dreamed night long and day long and herself knew not why. They whisper — but who could understand so soft a song? — of a bridegroom and the coming year. And at the sound and sway of the leaves she smiles and drifts into sleep and dream.

(Op. 25, No.4) Jemand (for the sake of somebody)

Burns (trans. Gerhard) — February 1840

My heart is sair, I dare na tell,
My heart is sair for somebody;
I could wake a winter night
For the sake o' somebody.
Oh-hon ! for somebody !
Oh-hey ! for somebody !
I could range the world around
For the sake o' somebody.

Ye Powers, that smile on virtuous love,
O, sweetly smile on somebody !
Frae ilka danger keep him free,
And send me safe my somebody.
Oh-hon ! for somebody !
Oh-hey ! for somebody !
I wad do — what wad I not,
For the sake o' somebody?

(Op. 25, No.9) Lied der Suleika (Suleika's song)

Marianne von Willemer - c. February 1840

With what heartfelt joy, song, I grasp your meaning.
Lovingly you seem to say that I am at his side; that he ever thinks of me alone, and ever bestows the bliss of his love on me far away who dedicate my life to him.

For my heart, dear friend, is the mirror wherein you have seen yourself, this breast where your seal is imprinted kiss on kiss.

Your sweet art, its whole truth, chains me in sympathy; pure embodied radiance of love wearing the robe of poetry.

(With what heartfelt joy, song, I grasp your meaning. Lovingly you seem to say that I am at his side.)

(Op. 25, No.36) Zum Schluss (In conclusion)

Rückert - March 1840

Here in this vale of tears I have woven this imperfect wreath for you, my sister, my bride.

But one day on high, in the radiance of God's sun, love will bestow on us a perfect crown. my sister, my bride.

FRANCIS POULENC

Banalities *(Guillaume Apollinaire)*

Song of Orkenise

Through the gates of Orkenise
a carter wants to enter.
Through the gates of Orkenise
a tramp wants to leave.

And the town guards
hasten up to the tramp:
'What are you taking away from the town?'
'I leave my whole heart there.'
And the town guards
hasten up to the carter:
'What are you bringing into the town?'
'My heart to be married!'

What a lot of hearts in Orkenise!
The guards laughed, laughed.
Tramp, the road is hazy,
love makes the head hazy, O carter.

The fine-looking town guards
knitted superbly;
then the gates of the town
slowly closed.

Hotel

My room is shaped like a cage
the sun puts its arm through the window
but I who would like to smoke
to make smoke pictures
I light at the fire of day my cigarette
I do not want to work
I want to smoke.

Walloon Uplands

Overwhelming sorrow
seized my heart in the desolate uplands
when tired I rested in the fir plantation
the weight of the kilometres while blustered
the west wind
I had left the pretty wood
the squirrels stayed there
my pipe tried to make clouds
in the sky
which remained obstinately clear
I did not confide any secret except an
enigmatic song
to the damp peat bog
the heather fragrant with honey
attracted the bees
and my aching feet
crushed the bilberries and the blaeberries
tenderly united
north
north
life twists itself there
in strong trees
and twisted
life bites there
death
ravenously
when the wind howls

Trip to Paris

Ah! how charming
to leave a dreary place
for Paris
delightful Paris
that once upon a time love must have
created

Sobs

Our love is ordered by the calm stars
now we know that in us many men have the
being
who came from very far away and are one
under our brows
it is the song of the dreamers
who tore out their heart
and carried it in the right hand
(remember dear pride all these memories
of the sailors who sang like conquerors
of the chasms of Thule of the gentle skies
of Ophir
of the cursed sick people of those who fle
from their shadow
and of the joyous return of happy emigrant
this heart ran with blood
and the dreamer went on thinking
of his wound delicate
(you will not break the chain of these cause
and painful and said to us
(which are the effects of other causes)
my poor heart my broken heart
resembling the heart of all men
(here here are our hands that life enslaved)
has died of love or so it seems
has died of love and here it is
such is the way of all things
tear out yours also
(and nothing will be free until the end of t
let us leave all to the dead
and hide our sobs

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SAMUEL BARBER

'Now have I fed and eaten up the rose'

James Joyce, from the German of Gottfried Keller

Now have I fed and eaten up the rose
Which then she laid within my stiffcold hand.
That I should ever feed upon a rose
I never had believed in liveman's land.

Only I wonder was it white or red
The flower that in the dark my food has been.
Give us, and if Thou give, thy daily bread,
deliver us from evil, Lord, Amen.

'O boundless, boundless evening'

Christopher Middleton
From the German of Georg Heym

O boundless, boundless evening.
Soon the glow of long hills on the skyline
Will be gone, like clear dream country now,
Rich-hued by sun. O boundless evening where
The cornfields throw
The scattered daylight back in an aureole.
Swallows high up are singing, very small.
On every meadow glitters their swift flight,
In woods of rushes and where tall masts stand
In brilliant bays. Yet in ravines beyond
Between the hills already nests the night.

A Green Lowland of Pianos

Czeslaw Milosz
(Nobel Laureate Literature 1980)
From the Polish of Jerzy Harasymowicz

in the evening
as far as the eye can see
herds
of black pianos

up to their knees
in the mire
they listen to the frogs

they gurgle in water
with chords of rapture

they are entranced
by froggish, moonish spontaneity

after the vacation
they cause scandals

in a concert hall
during the artistic milking

suddenly they lie down
like cows

looking with indifference
at the white flowers
of the audience

at the gesticulating
of the ushers

THREE METIS SONGS FROM SASKATCHEWAN

ARR. MALCOLM FORSYTH

Chanson du petit cordonnier (Song of the Little Shoemaker)

The song relates the tale of an impetuous young man who falls in love and goes to his sweetheart's father for permission to marry her. As he is penniless he is accused of trying to marry her for her wealth and his suit is refused. The young woman's brother, hearing the story, pleads the lovers' case, but to no avail. The lovers are grief stricken; tears are shed, for which a handkerchief is found in the young girl's bedside table, but only the farewell remains. The final stanza finds the little shoemaker on horseback, composing his song.

Adieu de la mariée (The Farewell of a Bride)

A sad, haunting melody conveys the story of a young woman about to enter an arranged marriage (perhaps, as suggested by Malcolm Forsyth, precipitated by her less than circumspect behaviour on the banks of the creek she loved so much). She bids farwell not only to her parents, sisters and brothers, but also to her youth, personal possessions and dreams of the future. She will put on her white dress and, poignantly, her "hat of care" and a "necklace of sighs". The future husband is not mentioned. Marriage is the inevitable lot of women, their religious duty. The rest of her life is clear, "aller dans la misère".

Chanson de la Grenouillère (Song of the Frog Plain)

Indigenously Canadian, this song's provenance can be traced to the evening of June 19, 1816. It expresses the Metis' pride in their victory over the English at La Grenouillere that day. Its composer was Pierre Falcon, "singer of the Plains", son of a North-West Company clerk and an Indian woman. It tells of a band of Metis known as Bois-Brules, who, having previously captured three prisoners, surprise and surround a troop of English grenadiers at La Grenouillere. Although the Metis were prepared to discuss terms with the governor, he was adamant and refused to negotiate, instructing his troops to fire. In the ensuing battle, the English perished.

PROGRAMME

CARE SELVE (Atalanta) — **George Frederick Handel**
FURIBONDO SPIRA IL VENTO (Partenope)
DOVE SEI, AMATO BENE? (Rodelinda)

GEDICHTE DER KÖNIGIN MARIA STUART — **Robert Schumann**

Abschied von Frankreich
Nach der Geburt ihres Sohnes
An die Königin Elisabeth
Abschied von der Welt
Gebet

SONGS FROM MYRTHEN, Op.25 — **Robert Schumann**

Widmung (Rückert)
Der Nussbaum (Mosen)
Jemand (Burns)
Lied der Suleika (Goethe)
Zum Schluss (Rückert)

Intermission / Entracte

BANALITÉS — **Francis Poulenc**

Chanson d'Orkenise
Hôtel
Fagnes de Wallonie
Voyage à Paris
Sanglôts

THREE SONGS, Op. 45 — **Samuel Barber**

Now Have I Fed and Eaten up the Rose
O Green Lowland of Pianos
O Boundless, Boundless Evening

THREE MÉTIS FOLKSONGS FROM SASKATCHEWAN — **Arr. Malcolm Forsyth**

Chanson du Petit Cordonnier
Adieu de la Mariée
Chanson de la Grenouillère

CBC RADIO / MCGILL CONCERTS
AUTUMN 1981

Thursday, November 5	PETER McKUTCHEON, guitar JOHN GREW, harpsichord
Thursday, November 12	HÉLÈNE GAGNÉ, cello IAN BROWN, piano

All concerts begin at 8:30 p.m.
POLLACK Concert Hall
555 Sherbrooke St. West

The 2nd annual
CBC RADIO CHRISTMAS SING-IN

featuring
THE CHOIR OF THE CHURCH OF ST. ANDREW AND ST. PAUL
under the direction of **Wayne Riddell**

along with general public participation
SUNDAY, DECEMBER 20 at 4:00 p.m.

Church of St. Andrew and St. Paul
3415 Redpath (corner Sherbrooke)

Tickets will be required for this event

Tonight's concert is being broadcast live to the full CBC Stereo Network on the program **'ARTS NATIONAL'**, heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Producer/Réalisatrice: Frances Wainwright

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 16 October 1981 8:30 p.

McGILL SYMPHONY ORCHESTRA

EUGENE HUSARUK, director

members:

violin I	Susan Cottrell
	Philippe David
	Pierre Chouinard
	Joan MacDonald
	Sophie Dugas
	Daniel Yakymyshyn
	Roxolana Sawka
	Dragan Djerkic
	Sophie Rivard
	Priscilla Grant
	Elise Lortie
	Marco Parisotto
	Sylvie Allaire
violin II	Myriam Pellerin
	René Vachon
	Josée Tellier-Boisvert
	Marie-France Geoffroys
	Nathalie Potvin
	Walter Raschkowan
	Rita Lee
	John Bailey
	Michael Simon
	Nicholas Penny
	Louis Riel
viola	Andrew Bacon
	Peter Purich
	Brian Bacon
	Sylvie Renaud
	François Barbeau
	Jean-Pierre Marcil
	Jean Grimard
cello	Raygis Belanger
	François Malo
	Michael Duschenes
	Hélène Renaud
	Annabelle Ship
	Thérèse Ryan
	James Green
	Marie-Claude Joachim
	Stephane Laberge
	Julian Armour
Bass	Marc Denis
	Pierre Pépin
	Claude Proulx
	Steven Sozonchuk
	Pamela Mason
	Michel Lachance
Flute	Cynthia Bartlett
	Martin Daviault
(piccolo)	Jean Deschenes
Oboe	Kathy Davies
	Jana Wyber
Eng.horn	Margaret Moser
Bassoon	André Bedard
	Annette Champness
Clarinet	Ross Edwards
	Zaven Zakarian
Trumpet	Dave Dando
	Kirk Wilke
Trombone	Dominique Lortie
	Peter Sullivan
	Tim Booth
Fr. Horn	Anne Marie Leenhouts
	Joan MacLaughlin
	Nadine Lasalle
	Amber Adams
Tuba	Bill Sanders
Percus-sion	Robert Slapcoff
	Pierre Dubé
	Andrew Proctor
	Nicole Girard
	André Boulet
	François Brière
Piano/celeste	Paul Stewart
Harp	Olga Gross

MANAGER: Tim Booth
Librarian: Annabelle Ship

PROGRAMME

CORIOLAN OUVERTURE, Op. 62 — Beethoven

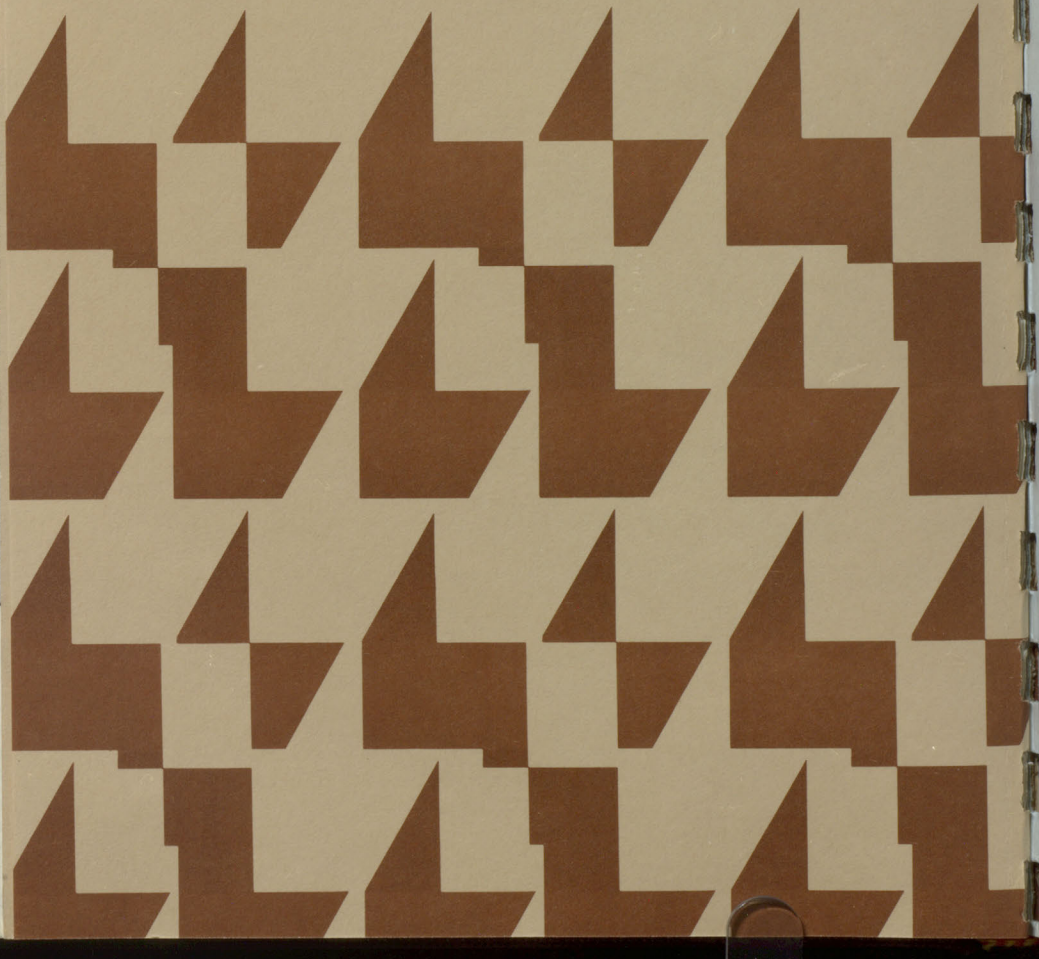
SYMPHONY No. 8 (Unfinished/*Inachevée*) — Schubert
allegro moderato
andante con moto

-INTERMISSION-

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE — Debussy
Flute solo: Cynthia Bartlett

EL SOMBRERO DE TRES PICOS - SUITE — de Falla
(The Three-Cornered Hat; Suite of dances)
(Le Tricorne; Suite de danses)

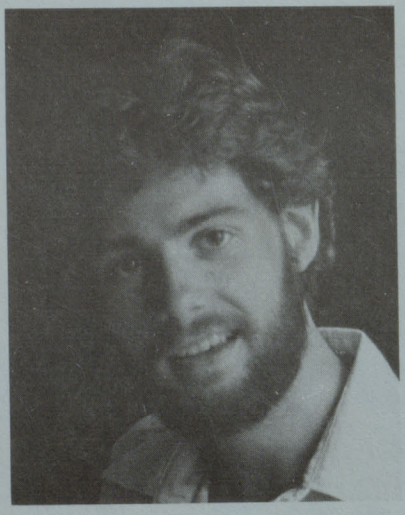
1. Seguidillas
   (The Neighbours Dance/*Les voisins*)
2. Farraca
   (The Miller's Dance/*Danse du meunier*)
3. Jota
   (Final Dance/*Danse finale*)



DÉBUT

presents

PAUL STEWART



pianist

Pollack Concert Hall
Saturday, October 17th, 1981
8:30 P.M.

PAUL STEWART

Born in 1960 in Nova Scotia, Paul Stewart began his piano studies at the age of six. At age 17, he represented his native province in the Canadian National Music Festival in Toronto. A student of Prof. Charles Reiner at the Faculty of Music, McGill University since 1978, he will graduate this spring with a Bachelor of Music in the Honours Performance programme.

It was his stunning interpretation of Gershwin's Piano Concerto in F last February that afforded him first prize in the McGill Faculty's annual Concerto Competition. Conducted by Uri Mayer, Mr. Stewart played it with the McGill Symphony to a packed hall last February. Last April, he performed the same concerto with the Toronto Symphony Orchestra under the baton of Erich Kunzel. This debut was so successful that he was invited again to play with the TSO in their summer series at Ontario Place. For this performance, he played the Grieg Concerto with James de Priest conducting. Both of these eminent conductors have invited him to perform with their orchestras during the next two years.

Paul Stewart commença l'étude du piano, en Nouvelle-Écosse, dès l'âge de six ans. En 1977, il représenta sa province natale au Festival National de Musique à Toronto. Élève de Charles Reiner à la Faculté de Musique de l'Université McGill depuis 1978, il terminera ce printemps un bac en musique.

Sa magnifique interprétation du Concerto pour piano de Gershwin lors du Concours annuel de l'Université McGill lui mérita le Premier prix. Il interpréta ce Concerto devant une salle comble et enthousiaste, en février dernier, avec l'Orchestre Symphonique de l'Université McGill sous la direction de Uri Mayer. En avril dernier, il fut à nouveau invité à jouer ce Concerto, cette fois avec l'Orchestre symphonique de Toronto sous le bâton de Erich Kunzel et il remporta un égal succès. Il fut subséquemment invité par le TSO dans le cadre de leur série estivale à la Place Ontario. À cette occasion, Paul Stewart interpréta le Concerto de Grieg sous la direction de James de Priest.

Au cours des deux prochaines années, Paul Stewart figurera parmi les solistes invités par Erich Kunzel et James de Priest dans le cadre de leur série de concerts respective.

PROGRAMME

Sonata in C, Hob. XVI:50 — Franz Josef Haydn (1732-1809)
- Allegro
- Adagio
- Allegro molto

Barcarolle, Op. 60 — Frederic Chopin (1810-1849)
Mazurka, Op. 56, No. 2
Polonaise-Fantaisie, Op. 61

INTERMISSION

Three Preludes for Piano — George Gershwin (1898-1937)
- Allegro ben ritmato e deciso
- Andante conmoto e poco rubato
- Allegro ben ritmato e deciso

Sonata No. 4, Op. 29 — Sergei Prokofieff (1891-1953)
("From Old Notebooks")
- Allegro molto sostenuto
- Andante assai
- Allegro con brio, ma non leggiero

This concert is being presented by S. Wilson Enterprises with the cooperation of the Faculty of Music, McGill University and the CBC. It is being recorded for future broadcast on "Music From Montreal", heard weekly Saturdays on CBC Stereo 93.5 at 5:05 P.M. and CBC Radio 940, 8:05 P.M.

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Charles Reiner

Next DEBUT concert:

Michèle Gaudreau, mezzo-soprano
Accompanied by Michael McMahon
Saturday, November 7th, 1981
Pollack Concert Hall, 8:30 P.M.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 20 October 1981, 8:30 pm
le mardi 20 octobre 1981, 20h00

Collaboration: GOETHE INSTITUT MONTREAL
McGILL FACULTY OF MUSIC

MUSICA ANTIQUA KÖLN

Reinhard Goebel	baroque violin	- *'sub disciplina Nicolai Amati' 1670*
		- *Fedele Barnia, Venezia 1771*
Hajo Bäss	baroque violin	- *Claude Pieray, Paris 1710*
		- *Josef Klotz, Mitterwald 1789*
	baroque viola	- *South German 1700*
Karlheinz Steeb	baroque viola	- *Lorenzo Storioni, Cremona 1771*
Jaap ter Linden	baroque cello	- *J.B.Guadagnini, Torino 1749*
	viola da gamba	- *after Collichon, Paris, c.1680, D.Garmy, 1981*
Jonathan Cable	viola da gamba	- *after Collichon, Paris, c.1680, D.Garmy, 1980*
	violone	- *after Vogel, Nürnberg 1580, Aline Oberle, Nürnberg 1981*
	contrabass	- *Austrian c.1750*
Henk Bouman	harpsichord	- *after Nicholas Blanchet, Paris 1720, Willard Martin, Bethlehem 1978*

MUSICA ANTIQUA KÖLN

When some students at the Cologne Academy of Music got together on weekends in 1973 to play "early music", each of them had different, and extremely vague, ideas on selecting, scoring, and performing the pieces. So it was not surprising that their aims were first judged with scepticism by their professors and that the group's membership changed frequently.
Today, only two of the original members remain: Violinist Reinhard Goebel, the ensemble's founder, leader, and indefatigable driving force, and Hajo Bäss, also a violinist.
Reinhard Goebel, born in 1952 in Giessen, Germany, first studied the modern violin and only specialized in the baroque violin after the creation of the group. While taking courses from Eduard Melkus, Franzjosef Maier and Marie Leonhardt he read a fantastic number of 17th and 18th century music books and tried to apply their theories to his playing.
In addition to the two violinists, the present members of Musica Antiqua Köln include Karlheinz Steeb (baroque viola), Wilbert Hazelzet (transverse flute), Jaap ter Linden (cello and viola da gamba), and Jonathan Cable (viola da gamba and violin) - the latter three were pupils of Nikolaus Harnoncourt at the Mozarteum in Salzburg. Harpsichordist Henk Bouman, a student of Gustav Leonhardt and Ton Koopman, joined the group in 1976.

Musica Antiqua Köln is concerned with the spectrum of European music between 1600 and 1750 and the historically correct reproduction of the various performance styles of the period. Drawing upon appropriate contemporary sources, the ensemble has worked out its own interpretation and techniques for each style - Italian, French, and German. Most of the works in its repertoire have been roused from a 200-year sleep. Written for special occasions, they disappeared into libraries after the première performance. Goebel has made some extraordinary finds in the National Library, Paris, in Wolfenbüttel, the Berlin State Library, and Darmstadt Provincial Library, Bologna, and elsewhere.
These discoveries are only one aspect of the group's principal aim: to interpret chamber music of the 17th and 18th centuries on original instruments with as much authentic musical feeling as possible. From the beginning, critics noted that the ensemble uses its source studies with such empathy that its sound goes beyond anecdotal stress on the "authentic" and superficial attraction.

During its eight years Musica Antiqua Köln has come a long way: from church recitals in Cologne and concerts in Rhineland towns, the Antwerp Music Festival and recordings for a small German company, to tours in Switzerland, the Netherlands, and South America, winning prizes and honours, to an exclusive contract with the prestigious "Archiv" label of the Deutsche Gramophone, and this tour of the United States, Canada, and Japan.

What has remained is the joy of discovery and curiosity, and their always fresh experience of the music, which have ensured that Musica Antiqua Köln is now Germany's baroque ensemble Number One.

* * * * * *

Quand en 1973, plusieurs élèves de l'Academie de musique de Cologne se réunirent à plusieurs reprises pour jouer de la musique ancienne, chacun d'entre eux avait sa propre idée, assez vague d'ailleurs, sur le choix, la notation et le mode d'interprétation des oeuvres de cette époque. Il ne faut pas s'étonner dès lors que les membres de ce cercle de musiciens volontaires, dont les objectifs étaient jugés d'un oeil sceptique par leurs professeurs, aient changé aussi fréquemment. Mais malgré ces changements, et en dépit du fait que ce groupe ne compte plus que deux de ses membres originaux, son directeur est resté le même: il s'agit de Reinhard Goebel, violoniste, fondateur et force motrice infatigable de l'ensemble. Né en 1952 à Giessen, Goebel a étudié le violon moderne à Cologne et Essen et ne s'est spécialisé dans le répertoire pour violon baroque qu'après la création de l'ensemble. Il a suivi les cours d'Eduard Melkus, Franzjosef Maier et Marie Leonhardt, a lu un nombre incalculable d'ouvrages sur la musique des 17e et 18e siècles et s'est efforcé d'intégrer à son jeu le contenu de ses lectures.
Le premier musicien qui est lui aussi demeuré fidèle à l'ensemble est Hajo Bäss, violoniste.

Outre de ces deux membres d'origine, l'ensemble se compose d'un joueur de flûte traversière, Wilbert Hazelzet, d'un violoncelliste et gambiste, Jaap ter Linden, et d'un gambiste et violoniste, Jonathan Cable. Les trois derniers ont été les élèves de Nikolaus Harnoncourt au Mozarteum de Salzburg. en 1976, l'ensemble a accueilli en son sein le claveciniste Henk Bouman, élève de Gustav Leonhardt et de Ton Koopman.

L'ensemble Musica Antiqua Köln s'intéresse à l'ensemble du répertoire de la musique européenne de 1600 à 1750 qu'il s'efforce de jouer dans les divers styles de cette époque. Pour chacun des styles (italien, français et allemand), l'ensemble a élaboré son propre mo d'interprétation en s'appuyant sur les sources contemporaines voulues. Les oeuvres qu'affectionne particulièrement l'ensemble sont sorties de l'ombre qu'elles ont connue durant deux siècles. Composée pour une occasion bien définie, chacun d'entre elles est retournée dans l'ombre d'une bibliothèque après sa "première". Goebel, avec un zèle peu commun, a fait des découvertes extraordinaires à la Bibliothèque nationale de Paris, au Wolfenbüttel, à la Bibliothèque d'Etat de Berlin, à la Bibliothèque provinciale de Darmstadt et à Bologne pour n'en citer que quelques-unes. La découverte d'oeuvres inconnues n'est toutefois pas une fin en soi, ce n'est qu'un aspect de l'idéal visé par cet ensemble qui est d'interpréter de la musique de chambre des 17e et 18e siècles sur des instruments de l'époque et dans le plus pur esprit de l'époque. Les critiques ont dit dès le début que les membres de l'ensemble avaient si bien su exploiter l'évaluation théorique de leurs études de cette époque que leur sonorité avait un caractère authentique véritable.

Depuis sa création il y a huit ans, l'ensemble Musica Antiqua Köln a parcouru un long chemin: au début, il donnait des récitals dans les églises de Cologne et de ses environs, puis des concerts dans plusieurs villes de Rhénanie; il a ensuite participé au Festival de musique d'Anvers, fait des enregistrements pour une petite société allemande, des tournées en Suisse, aux Pays Bas, en Amérique du Sud; l'ensemble s'est vu décerner un nombre croissant de prix et de distinctions, il a conclu un contrat exclusif avec Deutsche Gramophone sur étiquette "Archiv" et il enterprend aujourd'hui une tournée aux Etats-Unis, au Canada et au Japon. L'ensemble Musica Antiqua Köln est aujourd'hui l'ensemble baroque no 1 d'Allemagne.

Programme Notes

About 1600 instrumental music freed itself from the model of vocal music, and for the firs time in the history of music, compositions were written for instruments only. Germany was quickly drawn into the wake of this movement which had originated in Italy. The dominant instrument in this development was the violin, like instrumental music itself a native of northern Italy. Soon after 1620 the 'novelties' were introduced north of the Alps by traveling virtuosi of the school of Claudio Monteverdi: by Heinrich Schütz, a pupil of Monteverdi as well as of Giovanni Gabrieli, by Biagio Marini in Neuburg, Buonamente in Prague and Graz, Turini in Prague and Farina in Dresden. But the enthusiasm for monody soon came to an end in Germany: The Thirty Years' War prevented any further cultural development, court orchestras were disbanded, the Italian violinists left the country - even Heinrich Schütz fled from Dresden to spend years in Holland and Denmark. The echo of the hideous sufferings caused by the war is to be found throughout German baroque art after 1650: flight from the world and longing for death are its universal themes. In Italy, on the other hand, consciousness was dominated by the renewed triumph of the Church which had emerged strengthened from the Counter-Reformation, and in France the first apogee of absolutism was reached under the young Roi soleil.
There is nothing of baroque splendour in German music between 1650 and 1700, little of what we consider "baroque" today. Instead there is deep, earnest music, music which does not leap at us, unpretentious music far from any attempt to impress - and when it is joyous, then with all the joy of a manic-depressive laughing. It is only with the advent of the so-called "mixed" taste after 1700 that Italian and French influences find their way into 'German' music. In the work of Telemann, Händel and Johann Sebastian Bach European baroque music reaches its final perfection - perfection, because the work of these three masters unites French grace, Italian virtuosity and the spiritual depth of the German tradition.

While in the Italian sphere of influence the four-part texture of soprano, alto, tenor and bass had already given way around 1620 to the standard trio sonata setting for two upper voices and bass, quartet instrumentation remained as a typically German element in instrumental music well into the 18th century. In the works on the programme, the middle voices are not treated as filling-in parts in the Italian/French manner, but rather as independent thematic parts which give the compositions a warm, full tone.

The fugues of Johann Hausmann - written for the Hamburg Senate Orchestra - are the first examples of German consort music. Fugue II uses, as does the Canzona by Samuel Scheidt which follows, the theme of the "Roland-Lied", "O, Nachbar Roland, mein Herz ist voller Pein" ("Oh, neighbour Roland, my heart is full of pain") and, so to speak as an explanation of the pain, that of a second song, "Es hätt' ein Bauer ein Töchterlein" ("A peasant had a daughter"). The last of the variations in the Scheidt work uses the second song in a very modern concitato-tremulo - generally considered an invention of Monteverdi, but found considerably earlier in the work of Scheidt and Dario Castello.

Southern euphony pervades Biber's "Harmonia Artificiosa", which incidentally still consists, in the German manner, of seven individual works, corresponding to the number of days of the week and/or of the planets. In Italian editions after 1675 there are only a half dozen similar works to be found. The scordatura used by Biber arises from a desire for greater fulness of tone and more double stop possibilities. The suite of dances is no longer on the order of the standard "Froberger-Suite" of Allemande - Courante - Sarabande - Gigue, but enriched with character pieces and free movements which cannot be danced - in other words: pure chamber music.

The Suite in G minor BWV 1070 is to be found in a transcript of orchestral suites by Bach dated 1753 and - since doubts exist about its authenticity - never, or only rarely, performed. The overture is in only two parts; the concluding Grave of the familiar overture form is missing, and the concluding Capriccio's polyphonic style proves that by 1750 the orchestral suite had departed from the conception of a suite of dances. According to recent research, the Suite in G minor is perhaps an early work by Friedemann Bach.

Johann Heinrich Schmelzer is one of the most fascinating figures of Viennese high baroque. His oeuvre includes sonatas of extreme virtuosity for violin solo, music for large ensembles written for the imperial court and the orchestra of the Archbishop of Kremsier, playful dance music and percursors of the violin concerto. The three works on the programme clearly demonstrate the programmatic content of baroque music. In the "Fechtschule" ("Fencing School") a duel is described: the duellists puff themselves up for the fight, rattle their sabres - and suddenly recall the dangers; the duel starts, the opponents give each other no quarter, and in the end they are borne off to the surgeon-barber, who treats their wounds.

The Lament on the Death of Ferdinand III is moving. The 49 bars of the first movement allude to the age of the deceased. After the Lamento the body is borne to the grave "bei Währendem Gelauth" ("with prolonged pealing of bells"), and in homage to Ferdinand a folk song is played which had appeared in all of Schmelzer's compositions dedicated to him.

The "Polnische Sackpfeyffe" ("Polish Bagpipe") is drastically naturalistic. It is a canzona-sonata in the Italian manner interspersed with the pieces of Polish beer hall fiddlers.

(Reinhard Goebel, transl.F.Kutasi)

* * * * * * *

Vers 1600, la musique instrumentale s'est enfin libérée du modèle de la musique vocale et pour la première fois dans l'histoire de la musique, on a commencé à écrire des oeuvres pour instruments seulement. L'Allemagne a eu vite fait d'emboîter le pas à l'Italie. L'instrument dominant de ce mouvement a été le violon qui, à l'instar de la musique instrumentale, est originaire de nord de l'Italie. Peu après 1620, ce sont les virtuoses de l'école de Claudio Monteverdi qui ont introduit cette "nouveauté" au nord des Alpes: Heinrich Schütz, élève de Monteverdi et de Giovanni Gabrieli, Biagio Marini à Neuburg, Buonamente à Prague et à Graz, Turini à Prague et Farina à Dresde. Mai l'enthousiasme suscité par la monodie s'éteignit rapidement en Allemagne. La Guerre de trente ans empêchait tout développement culturel, on démantela les orchestres de la cour, les violonistes italiens quittèrent le pays, même Heinrich Schütz s'enfuit de Dresde pour aller passer plusieurs années en Hollande et au Danemark.

On entend l'écho des horribles souffrances provoquées par la guerre dans tout l'art baroque allemand d'après 1650: le désir de quitter le monde et de mourir sont ses thèmes universels. En Italie par contre, la conscience était dominée par le nouveau triomphe de l'Eglise qui sortait fortifiée de la Contre-Reforme tandis que la France connaissait l'apogée de l'absolutisme sous le jeune Roi soleil.

On ne trouve rien de la splendeur baroque dans la musique allemande de 1650 à 1700. C'est au contraire une musique profonde, sérieuse, sans prétention, qui n'agresse pas ni n'essaye d'impressionner, mais qui lorsqu'elle est enjouée, a tout d'une rire maniaco-dépressif. Ce n'est qu'à l'avènement du goût soi-disant "mélangé" après 1700 que les influences italienne et française se font sentir dans la musique allemande. Dans les oeuvres de Telemann, Händel et Jean Sébastien Bach, la musique baroque européenne atteint le paroxysme de la perfection, qui allie la grâce française à la virtuosité italienne et à la profondeur spirituelle de la tradition allemande.

Tandis que dans la sphère d'influence italienne, la texture à quatre parties de soprano, d'alto, de ténor et de basse céda à place vers 1620 à la sonate en trio pour deux voix supérieures et basse, la forme en quatuor demeurera une spécialité allemande pendant une bonne partie du 18e siècle. Dans les oeuvres au programme, les voix du milieu ne sont pas traitées comme des parties de remplissage à la manière italo-française, mais plutôt comme des parties thématiques indépendantes qui donnent aux compositions une tonalité chaude et riche.

Les Fugues de Johann Hausmann, écrites pour l'Orchestre du Sénat de Hambourg, sont les premiers exemples de musique de chambre instrumentale allemande. La Fugue II utilise, comme la Canzona de Samuel Scheidt qui lui fait suite, le thème de la Chanson de Roland ("oh, voisin Roland, mon coeur est rempli de douleur"), et pour expliquer cette douleur, le thème d'une deuxième chanson "Es hätt' ein Bauer ein Töchterlein" ("Un paysan avait une fille"). La dernière variation de l'oeuvre de Scheidt reprend cette deuxième chanson dans un concitato-tremolo très moderne, que l'on prend généralement pour une invention de Monteverdi mais que l'on trouve bien avant cela dans l'oeuvre de Scheidt et Dario Castello.

L'euphonie méridionale est partout présente dans "Harmonia Artificiosa" de Biber, oeuvre qui incidemment, comporte sept différents morceaux, à la manière allemande, ce qui correspond au nombre de jours qu'il y a dans une semaine ou au nombre de planètes. Dans les éditions italiennes postérieures à 1675, on ne trouve qu'une demi-douzaine d'oeuvres analogues. La scordatura qu'utilise Biber provient de son désir d'avoir une tonalité plus riche et davantage de possibilités de double arrêts. La suite de danses n'est plus dans l'ordre Allemande - Courante - Sarabande - Gigue mais elle s'enrichit de pièces originales et de mouvements libres qu'on ne peut pas danser; en d'autres termes, c'est de la musique de chambre à l'état pur.

La Suite en sol mineur BWV 1070 se trouve dans une transcription des suites pour orchestre de Bach datant de 1753 et elle n'est pratiquement jamais jouée car il existe des doutes sur son authenticité. L'ouverture n'est qu'en deux parties; le grave que l'on trouve habituellement à la fin en est absent et le style polyphonique du Capriccio de la conclusion prouve bien qu'en 1750, la suite pour orchestre n'avait plue rien à voir avec la suite de danses d'antan. Selon des recherches assez récentes, la Suite en sol mineur serait une oeuvre de jeunesse de Friedemann Bach.

Johann Heinrich Schmelzer est l'un des compositeurs les plus fascinants du haut baroque viennois. Il a écrit des sonates pour violon d'une virtuosité étonnante, de la musique pour grands ensembles composée pour la Cour impériale et l'orchestre de l'archevêque de Kremsier, de la musique de danse joyeuse et des morceaux qui annoncent le concerto pour violon. Les trois oeuvres au programme démontrent clairement le contenu programmatique de la musique baroque. Dans "Fechtschule" (école d'escrime), Schmelzer décrit un duel: les deux duellistes se gonflent, font cliqueter leurs épées et subitement, ils se rappellent les danges; le duel commence, les adversaires ne se font pas de quartier et à l'issue du combat, on les transporte chez le chirurgien-barbier que panse leurs blessures.
Les lamentations sur la mort de Ferdinant II sont une oeuvre émouvante. Les 49 mesures du premier mouvement font allusion à l'âge du défunt et, en hommage à Ferdinand, on entend le même thème folklorique qui revient dans toutes les oeuvres de Schmelzer qui lui sont dédiées. "Polnische Sackpfeyffe" (cornemuse polonaise) est une oeuvre étonnamment naturaliste. C'est une sonate-canzone à la mode italienne émaillée de morceaux de violoneux de taverne polonais.

(Reinhard Goebel, trad.J.-L.Laloy)

p r o g r a m m e

FUGA I & II a 4 voci (Hamburg 1604) — Valentin Hausmann (+1612)

CANZON SUPER 'O NACHBAR ROLAND' a 5 (Hamburg 1621) — Samuel Scheidt (1587-1658)

HARMONIA ARTIFICIOSA-ARIOSA (Salzburg 1700) — Heinrich I.F.Biber (1644-1704)

PARTITA V g-moll für 2 Violinen scordiert und Basso continuo

Intrada
Aria
Balletto
Gigue
Ciacona

SUITE NO.5 g-moll BWV 1070 für Streicher und Bc — Johann Sebastian Bach (1685-1750)

Ouverture (Larghetto-Allegro)
Torneo
Aria
Minuetto I & II
Capriccio

e n t r ' a c t e

DIE FECHTSCHULE - Balletto a 4 — Johann Heinrich Schmelzer (1623-1680)

Aria I & II
Sarabande
Courante
Fechtschule
Bader Aria

LAMENTO SOPRA LA MORTE FERDINANDI III für Violine, 2 Violen und Bc

Adagio
Todtenglockh-Fuga
Allegro

POLNISCHE SACKPFEIFFEN a 2 Violinis

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday October 21, 1981, 1:00pm * McGILL MATINE

C O N C E R T B A N D

RICHARD LAWTON, Director

BAND MEMBERS:

piccolo # Suzanne Byrnes

flutes # 1st half:
1sts Michele Moreau
Suzanne Richard
2nds Chantal Rheaume
Elise Chevanelle

2nd half:
1sts Suzanne Gagnon
Terry Christophersen
2nds Françoise Lamarche
Caroline Coulombe
Dominique Gibbens

oboe # Robin Joss

bassoon # Johanne Leveillée

cornets # Manon Dufresne
1sts Peter Cook
2nds Ron Segal
Anthony Pradel
3rd Michael Perkins

trumpets # Dany Lesage (1st)
Andrew Simons (2nd)

trombones # Phil Cousineau
Stephen Rowatt
Lynn Richards
George Anhang
Tracy Persaud

Manager: Maurice Carignan
Librarian: Suzanne Byrnes

clarinets # Mark Simon
1sts Yves Adams
Maurice Carignan
2nds Loraine Banville
Alan Feider
Joyce Martin
Michael McGee
3rds Ruth Weber
Sebastian Difelice
Heidi Gray
Linda Lee

E^b alto clar. # Serge Bélanger

saxophones # André Bélanger
altos Doug Friend
Jacques Brazeau
Renaud Tellier
tenors Bernard Savoie
Martin Smit
baritone Jean Marc Lefebvre

french horns # Richard Chenier (1st)
Nancy Atkins (2nd)

tubas # Wayne Jones
Naomi Boyle

percussion # Jean-Yves Laporte
Greg MacIntosh
Perry Canestrari
Helen Barclary
Slobodan Popovic

Prof. Lawton is also Chairman of the Department of Performance, Faculty of Music

P R O G R A M M E :

SINFONIA NOBILISSIMA — Robert Jager (b. 1939)

KANON — Johann Pachelbel (1653-1706)
(transcribed for band by M. Gardner)

MOORSIDE MARCH — Gustav Holst (1874-1934)
arranged by G. Jacob

THIRD SYMPHONY
FINALE (excerpts) — Gustav Mahler (1860-1911)
arranged by J. H. Reynolds

EL AGUANIEVE — William E. Rhoads (b. 1918)

EGMONT OVERTURE — Ludwig van Beethoven (1770-1827)
arranged by Th. Moses-Tobani

NEXT MATINEES:
December 15, 1 pm - TROMBONE STUDIO, Christmas music
November 11, 18, 25; Wednesdays at 5 pm -
STUDENT RECITALS, soloists & ensembles
NEXT CONCERT BAND PERFORMANCE: November 25, 8:30 pm

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 21 October 1981 8:30pm

MARGARET KALIL

SOPRANO

PAUL HELMER

PIANO

Margaret Kalil is Associate Professor, Voice, at the Faculty of Music.
Paul Helmer is Associate Professor, Music History, Faculty of Music.

Richard Strauss

'éveille personne.
eine; pas une feuille
ucement, mon amour,
née. Léger comme un
nuit et vole vers
l l'amour est là et
os baisers. La rose
de l'extase de la

Mozart

euil de son père
urner son mariage
ce récitatif, elle
t ajournement et
constance de son

ONELY KNOW...
sse) Tchaikowsky

olitude pour savoir
regarde au loin, les
Je languis après
onnaît!

NOTES ET TRADUCTIONS DES TEXTES

CANCION DE CUNA anonyme, 1762
tirée de El Gurrumino

Endors-toi, cher enfant, sinon il me faudra appeler le père fouettard. Dodo, l'enfant do, bénie soit celle qui t'a porté en son sein.
Endors-toi, enfant chéri, car j'entends venir le père fouettard, Qui emmène avec lui les enfants qui ne dorment pas. Dodo, l'enfant do, bénie soit celle qui t'a porté en son sein.

- V - BOLERO: "Mercè, dilette amiche"
tiré des Vêpres italiennes, Verdi

Les vêpres siciliennes ont été jouées pour la première fois à Paris, au Grand Opéra, le 13 juin 1855. L'histoire est axée sur l'occupation de la Sicile par la France au XIII^{e} siècle.
Arrigo, fils du gouverneur de France, déclare son amour à Elena, jeune fille noble, qui lui promet de l'épouser. Après bien des troubles politiques, le mariage est enfin annoncé. Dans ce récitatif et aria, Elena remercie ses chers compagnons qui ont contribué à la réalisation de son voeu le plus cher.

NOTES & TRANSLATIONS

PART II - AUF DEM STROM Franz Schubert

Here on the strand I bid you farewell. Soon the skiff will glide quickly on the river's current and carry me away.

Ah, the meadow has vanished already! The shore slips by, though my heart is drawn to the little house and its bower, the river impatiently urges me forward toward the ocean without coast or island.

A shuddering dread takes hold of me. I hear no song from the shore, only the cold wind and gray sea-billows.

My eyes search in vain for land. Well, let me look then to the stars. It was by their mild light I first called her mine. Up there perhaps, Oh consolation!, I shall see her face again.

PART III - HAT

My father sai ld rock
he would cook gs for
ing: if he coc he wi
and I'm not wo one eg

My mother sai ld te
and she would me 3
ening: if she m, she
them, and for I won'

My sweetheart should
and he would g little
evening: if he 3, it
that! What do birds
to me?!

"
STAN

Open, open, bu my
one from his s brook
there scarcely a le
Quietly, there sweet
on the door kn steps
elves, slip ou e moo
fly to me in t . Onl
Sit under the trees;
above our heads dream
and the rose a in th
glow with the f the

"NO

Donna Anna, who mourni
dered father, ned
Don Ottavio. I citat
she explains h for
and strives to Don O
abiding love.

Richard Strauss

uld rock the baby and
gs for me in the even-
he will eat 2 of them
one egg!
uld tell on the maids
me 3 birds in the ev-
m, she will eat 2 of
I won't turn traitor!
should think of him
little kisses in the
3, it won't stop at
birds? What's an egg

Richard Strauss

, my child. Awake no
brook hardly murmurs;
a leaf in the wind.
sweet, lay your hand
steps as gently as
e moonlit night and
. Only love is awake.
rees; the nightingale
ream of our kisses,
in the morning shall
f the night.

Mozart

mourning for her mur-
oned her marriage to
citative and aria,
for the postponement
on Ottavio of her

PART IV NONE BUT THE LONELY.. Tchaikowsky

No, none but the lonely know how I suffer! I stare far away in the distance with tearful eyes! Ah, for the one who loves and knows me!

(sung in Russian)

CANCION DE CUNA (anonymous)

Go to sleep, my darling child, for if you don't I'll call the bogeyman. Rock-a-bye baby, blessed be the mother that bore you.

Go to sleep, my darling child, for the bogeyman is coming, and he carries off children if they don't. Rock-a-bye baby, blessed be the mother that bore you.

(from El Gurrumino, 1762)

PART V BOLERO "Mercè, dilette.." Verdi

"I Vespri Siciliani" had its first performance at the Grand Opéra, Paris, under the title "Les Vêpres Siciliennes", June 13, 1855. The story centres around the 13th century occupation of Sicily by the French.

Arrigo, son of the French Governor, tells Elena, a young noblewoman, of his great love for her and she promises to marry him. After much political turmoil the wedding is announced. Elena sings in this aria her thanks to beloved companions who helped bring about her marriage to Arrigo.

- II - AUF DEM STROM Franz Schubert

Du rivage, je te fais mes adieux. Bientôt la yole glissera au gré du courant et m'entraînera loin de toi. La prairie a déjà disparu; la rive défile devant mes yeux et bien que mon coeur soit toujours auprès de la petite chaumière et de sa tonnelle, le fleuve m'entraîne irrémédiablement vers l'immensité de l'océan sans côte, sans île.

Oh, je frissonne de peur. Aucune chanson ne me parvient plus de la grève, j'entends seulement le vent froid et les rouleaux grisâtres de la mer. Je cherche désespérément la terre de mes yeux. Puis je me tourne vers les étoiles. N'est-ce pas dans leur faible lueur que je t'ai étreinte pour la première fois. Là haut peut-être (oh consolation!) je reverrai son visage.

- III - HAT GESAGT... Richard Strauss

Mon père m'a dit, si tu arrives à endormir l'enfant, je t'apporterai trois oeufs de cane ce soir. Or, il en mangera deux et je refuse de bercer le bébé pour un seul oeuf!

Ma mère m'a dit, si tu es gentille, je t'apporterai trois poulets ce soir. Elle en mangera deux et je refuse d'obéir pour un seul poulet!

Mon amour m'a dit, si tu ne penses qu'à moi je te donnerai trois baisers ce soir. Et puis qu'importe un poulet ou un oeuf!

81-10-21

PROGRAMME :-

I

Psalm #150	Louie E. White
Music For a While	Henry Purcell

II

Auf dem Strom (Soprano, French Horn, Piano) *assisted by Nona Gainsforth*	Franz Schubert

III

Hat Gesagt, Bleibt's Nicht Dabei	Richard Strauss
Ständchen	Richard Strauss
Non Mi Dir (Don Giovanni)	Wolfgang A. Mozart

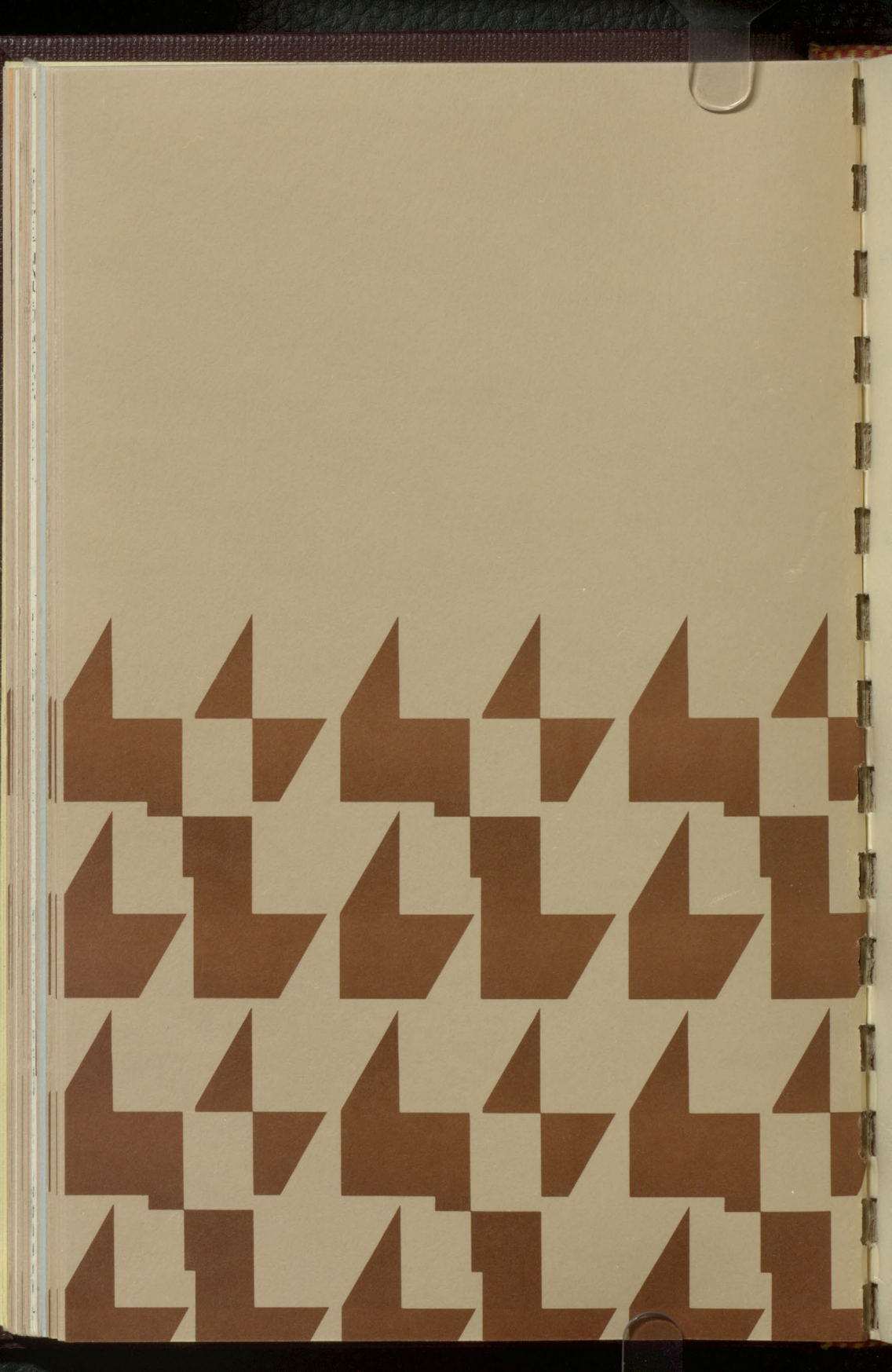
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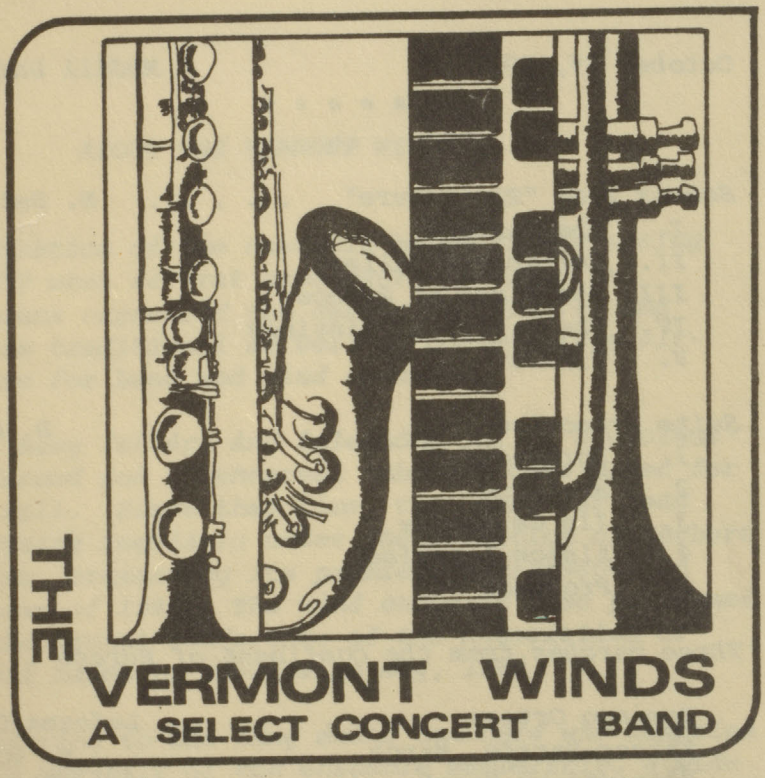
IV

Extase	Henri Duparc
Air Champêtre	Francis Poulenc
None But The Lonely Know...	P. I. Tchaikowsky
Cancion de Cuna	(anonymous)
El Vito	Fernando Obradors
See How They Love Me	Ned Rorem
April Children	Clive Carey

V

Bolero: Mercē dilette Amiche (I Vespri Siciliani)	Giuseppe Verdi





October 25, 1981
McGill University
Montreal, Quebec
Canada

THE VERMONT WINDS
Herbert L. Schultz, Conductor

October 25, 1981 *McGill University*

* * * * *

Scenes from "The Louvre" . . . . . *N. Dello Joio*
I. The Portals
II. Children's Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Suite Francaise . . . . . *D. Milhaud*
1. Normandie
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

Three marches from the continent of Europe .....

Domingo Ortega . . . . . *Ledesma/Oropesa*
Kaiser-Parade, March . . . . . *F. von Blon*
Florentiner March . . . . . *Fucik/Fennell*

** i n t e r m i s s i o n **

Kaddish . . . . . *W. F. McBeth*

Pineapple Poll,
Suite from the Ballet . . . . . *A. Sullivan*
1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

Ritual Fire Dance . . . . . *M. de Falla*

ABOUT THE VERMONT WINDS ...

Organization of the ensemble began in the spring of 1979 when several area music teachers and musicians expressed the desire to rehearse and perform traditional as well as contemporary literature for band and wind ensemble.

After many letters and telephone calls, a nucleus was formed and a rehearsal schedule determined for that fall. Since that time, the group has been rehearsing regularly under the direction of Herbert Schultz, presenting its premiere performance in February of 1980. The wind ensemble also performed for the annual conference of the Association of Concert Bands of America in May, 1980.

In addition to the many music teachers who comprise nearly one-half of the ensemble membership, a wide variety of professions is in evidence including those of medicine, business, and science. The dedication of the musicians is illustrated both by the regular rehearsal schedule and by the long distances involved in traveling to Burlington from such outlying areas as Richford and Fair Haven.

Future plans include a performance in Reading, Pennsylvania at the National Conference of the Association of Concert Bands of America, which will be honoring John Philip Sousa on the fiftieth anniversary of his death.

PERSONNEL

FLUTE
Diane Caporale (Pic.)
Joanne Irwin
Mary Levis
Linda Rouillard
Jackie Williams

CLARINET
Sandra Dahl
Natalie Furman
Richard Ianni
Gail Powers
Alan Rowe
Linda Welch
J. Fred Benner
Tony Pietricola

CONTRALTO CLARINET
Elisabeth Lihatsh

BASS CLARINET
Anne Powel

OBOE
Nadine Carpenter

BASSOON
Pamela Miller

CONTRABASSOON
Terry Ranney

PERCUSSION
Richard Chiott
Patty Girard
Jim Heininger
Robert Levis
David Myers
Thomas Toner

ALTO SAXOPHONE
Kimberlee McCuin
Kate Bourne

TENOR SAXOPHONE
Ron Eldred

BARITONE SAXOPHONE
Joe Powel

TRUMPET
Brad Hurlburt
David Mallory
Chuck Mander
Susan Sourdiffe
Stephen Weibust
Dean Williams
Robert Stone
Scott Heth

HORN
Barb McMillan
Bruce McRae
James Ninomiya
Sue Philputt

TROMBONE
Dave Adams
John Paul Kent
Frank Mehaffey
Randolph Wheeler

EUPHONIUM
Cynthia LeBlanc
E. H. Saba

TUBA
Bob Hinkley
Alan Irwin

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday October 26, 1981 8:30

SONG RECITAL:

JO-ANNE BENTLEY,

mezzo soprano

&

JUDY HOENICH,

piano

The performers are both graduates of the Master's of Music (Performance) program at McGill University and are currently instructors in the Faculty of Music.

Les interprètes sont tous deux titulaires d'une Maîtrise de Musique (interprétation) et sont actuellement chargé de cours à la Faculté de musique.

notes

BRAHMS LIEDER

DAS MÄDCHEN SPRICHT

A recently married young woman sees a swallow building its nest and glowingly asks if the bird is also a new bride.

MINNELIED

is a young man's ardent song of love which recalls a wonderful May afternoon spent in the country with his sweetheart.

DER TOD DAS IST DIE KÜHLE NACHT

The poet, Heine, oppressed & exhausted by life, takes comfort in the idea of death being like the cool night. From his bed, as if in a dream, he hears the ravishing love song of a nightingale.

A LIEBLICHE WANGEN

Lighthearted and hyperbolic, this song praises the heavenly attributes of the most beautiful of all women & begs her to come quickly to her lover.

VON EWIGER LIEBE

A narrator describes the darkening evening & the sight of two lovers deep in conversation. With increasing pain & agitation, the young man asks if he has caused his sweetheart pain & suggests that they part if their love is over. She calmly yet passionately replies that their love is even stronger than iron or steel and will abide forever.

KILPINEN'S "LIEDER UM DEN TOD"

"Songs of Death" are not the unremittingly bleak pieces one might expect from their title. While the focus is always on death, the poetry of Christian Morgenstern explores many aspects of the subject & the music creates moods ranging from macabre humour through grief & fear to spiritual peace.

(cont'd)

LIEDER DE BRAHMS

DAS MÄDCHEN SPRICHT

Une jeune mariée voit une hirondelle construire son nid et se demande avec enthousiasme si l'oiseau est lui aussi une jeune mariée.

MINNELIED

est le chant d'amour passionné d'un jeune homme qui se rappelle une belle après-midi de mai qu'il a passée à la compagne avec sa dulcinée.

DER TOD DAS IST DIE KÜHLE NACHT

Le poète Heine, opprimé et épuisé par la vie se console à l'idée que la mort doit ressembler à une nuit fraîche. De son lit, comme dans un rêve, il écoute avec ravissement le chant d'amour d'un rossignol.

O LIEBLICHE WANGEN

glorifie les attributes célestes de la plus belle d'entre toutes les femmes et la conjure de revenir vite auprès de son bien-aimé. Le ton est enjoué et hyperbolique.

VON EWIGER LIEBE

Un narrateur décrit la nuit qui tombe et le spectable de deux amoureux plongés dans une conversation. Avec agitation et douleur le jeune homme demande à sa bien-aimée s'il l'a blessée et lui propose la séparation si leur amour n'est plus. Avec calme, elle lui répond passionnément que leur amour est plus solide que l'acier et qu'il ne s'estompera jamais.

KILPINEN: "LIEDER UM DEN TOD"

Les "chants funèbres" ne sont pas aussi tristes qu'on pourrait s'y attendre. Même si leur thème est toujours la mort, la poésie de Christian Morgenstern aborde bien des aspects du sujet et la musique oscille entre le macabre et l'humour en passant par la désolation et la peur et enfin la paix de l'âme.

...

THE LITTLE BIRD DESPAIR

The first song by Yrjo Kilpinen has the chiling qualities of a gothic fairy tale. It describes a small balck bird which rests on Death's finger & is sent out at midnight to bring victims to his master.

IN A RUINED CHURCHYARD

The singer addresses a skull (evoking the famous Shakespeare image) and tells it that there is no point in mourning our mortality since, as divine beings, we are not destroyed by death.

DEATH AND THE LONELY DRINKER

"A midnight scene" relates the macabre story of an inebriated fellow who encounters Death and attempts to have a conversation with the mysterious spectre. No matter what the increasingly frantic drunk says, Death's only response is an eerie "Dein Wohl" (Your health).

WINTER NIGHT

The fourth song expresses the pain of bereavement. Returning home one lonely night the poet longs for his dead love and wonders if her spirit also feels the same. All the while the snow falls on them both.

THE SOWER

presents an image full of terror - that of Death as a sower who spreads seeds of doom everywhere. The horror of this piece is dispelled, however, in the final song of the cycle,

SURE AND CERTAIN HOPE.

It serenely assures the listener that death is a welcome release from the struggles of life and is not an end but a beginning.

THE LITTLE BIRD DESPAIR

Le premier chant possède les qualités d'un conte de fées gothique. Il relate l'histoire d'un petit merle perché sur un doigt de la Mort que celle-ci envoie lui chercher des victimes à minuit.

IN A RUINED CHURCHYARD

Dans le deuxième chant, l'interprète s'adresse à un crâne (qui évoque la célèbre image shakesperienne) et lui dit qu'il est inutile de porter le deuil de notre mortalité, car, en tant qu'êtres divins, la mort ne nous anéantit pas.

DEATH & THE LONELY DRINKER

relate l'histoire plutôt macabre d'un homme ivre qui rencontre la mort et tente d'avoir une conversation avec le spectre mystérieux. Quoi que dise l'ivrogne qui est de plus en plus hors de lui, la seule réponse de la Mort donne le frisson: "Dein Wohl" (Ta santé).

WINTER NIGHT

Le quatrième chant exprime la douleur du deuil. En rentrant chez lui par une nuit tranquille le poète languit d'amour pour sa défunte amante et se demande si son esprit éprouve le même sentiment. Pendant ce temps, la neige tombe sur eux deux.

THE SOWER

présente une image pleine d'effroi: l'image de la Mort en semeuse qui sème la ruine partout. L'horreur de cette pièce se dissipe toutefois grâce au dernier chant du cycle:

SURE & CERTAIN HOPE

Celui-ci rassure l'auditeur en lui disant que la mort le libèrera des combats de la vie et qu'elle n'est pas une fin mais un commencement.

TEXTE: PETIT COURS DE MORALE, Honegger

Jeanne: Dans Londres, la grande ville
Il est un être plus seul
Qu'un naufragé dans son île,
Et qu'un mort dans un linceul.
Grand badaud, petit rentier,
Jeanne voilà son métier.

Adèle: A Douvres un original
Tombe un jour dans le chenal.
Il appelle au sauvetage,
Il se cramponne au récif.
Mais vers lui nul coeur ne nage.
Adèle, ainsi meurt l'oisif.

Cécile: Le grand chinois de Lancastre
Vous attire avec des fleurs.
Puis vous inonde d'odeurs...
Bientôt sa pipe est votre astre!
Du lys au pavot, Cécile,
La route, hélas est docile.

Irène: Le Lord prévôt d'Edimbourg
Dit que l'amour est chimère
Mais un jour il perd sa mère.
Ses larmes coulent toujours
Irène, petite Irène,
L'Amour c'est la grande peine.

Rosemonde Qu'as-tu vu dans ton exil?
Disait à Spencer, sa femme,
A Rose, à Vienne, à Pergame,
A Calcutta? Rien! fit-il.
Veux-tu découvrir le monde?
Ferme tes yeux, Rosemonde.

(Jean Giraudoux)

TEXT: FOUR LAST SONGS, Vaughan Williams

PROCRIS

Procris is lying at the waterside,
The yellow flowers show spring,
The grass is green, before a gentle wind
The thin trees lean towards the rushes,
The rushes to the tide.

She will not see the green spring turn to summer
Summer go in a long golden dusk towards the snow,
With eyes so lit by love that everything burned,
Flowed, grew, blossomed,
Moved on foot or wing with the guessed rhythm of eternity.

All her hope and will flowed from her unavailing
And she knew darkness, as her eyes know now
Shut to the daylight, and despair prevailing
She saw no way to go.

(cont.)

TIRED

Sleep, and I'll be still as another sleeper
Holding you in my arms,
Glad that you lie so near at last.

This sheltering midnight is our meeting place,
No passion or despair or hope
Divide me from your side.

I shall remember firelight on your sleeping face,
I shall remember shadows growing deeper
As the fire fell to ashes and the minutes passed.

HANDS, EYES AND HEART

Hands, give him all the measure of my love
Surer than any word.
Eyes, be deep pools of truth, where he may see
A thought more whole than constancy.
Heart, in his keeping, be at rest and live
As music and silence meet
And both are heard.

MENELAUS

You will come home, not to the home you knew
That your thought remembers, going from rose to rose
Along the terraces, and staying to gaze at the vines and reeds
And iris beside the lake in the morning haze.
Forgetting the place you are in where the cold sea-winds go
Crying like gulls on the beach where the horned sea poppies grow.

Home-sick wanderer, you will come home
To a home more ancient waiting your return:
Sea frets the steps that lie green under waves
And swallows nest below lintel and eaves:
There lamps are kindled for you,
They will burn till you come, however late you come.
Till the west wind's sheltering wind
Folds round your sail and brings you to land.
Stretch out your hand ...
Murmuring, lapping sea and the lamps
And the welcome wait to draw you home to rest.
You shall come home
And love shall fold you in joy and lay your heart on her breast.

(Ursula Vaughan Williams)

PROGRAMME:

DAS MÄDCHEN SPRICHT — Johannes Brahms
MINNELIED
DER TOD, DAS IST DIE KÜHLE NACHT
O LIEBLICHE WANGEN
VON EWIGER LIEBE

LIEDER UM DEN TOD — Yrjö Kilpinen
(Christian Morgenstern) *(born/né 1892)*

Vöglein Schwermut
Auf einem verfallen Kirchhof
Der Tod und der einsame Trinker
(eine Mitternachtszene)
Winternacht
Der Saemann
Unverlierbare Gewähr

- intermission -

PETIT COURS DE MORALE — Arthur Honegger
(Jean Giraudoux)

Jeanne
Adèle
Cécile
Irène
Rosemonde

FOUR LAST SONGS — R. Vaughan Williams
(Ursula Vaughan Williams)

Procris
Tired
Hands, Eyes and Heart
Menelaus

THREE OLD AMERICAN FOLK SONGS — Aaron Copland

The Little Horses *(lullaby)*
Long Time Ago *(ballad)*
Ching-a-Ring Chaw *(minstrel song)*

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday October 27, 1981 8:30 pm

B E T S Y M a c M I L L A N,

viola da gamba,

STUDENT OF MARY CYR,

with

E N S E M B L E A R I O N,

Edmund Brownless, tenor
Claire Guimond, baroque flute
Chantal Rémillard, baroque violin
Hank Knox, harpsichord

This recital is presented in partial fulfilment of the requirements for the degree of Master of Music.

Ce récital fait partie des épreuves imposées pour l'obtention de la Maîtrise en Musique.

- S O M E T E X T S / T E X T E S -

TOBIAS HUME

TOBACCO, TOBACCO

Tobacco, tobacco
Sing sweetly for Tobacco,
Tobacco is like Love
    O love it,
For you see I will prove it.

Love maketh leane the fatte mens tumor,
    So doth Tobacco,
Love still dries uppe the wanton humor,
    So doth Tobacco,
Love makes men sayle from shore to shore,
    So doth Tobacco,
Tis fond love often makes men poor,
    So doth Tobacco,
Love makes men scorne all Coward feares,
    So doth Tobacco
Love often sets men by the eares,
    So doth Tobacco.

Tobacco, tobacco
Sing sweetly for Tobacco,
Tobacco is like love
    O love it
For you see I have proved it.

FAIN WOULD I CHANGE

Fain would I change that note
To which fond love hath charmd me,
Long, long to sing by roate,
Fancying that that harmde me.
Yet when this thought doth come,
Love is the perfect summe
    of all delight,
I have no other choice
Either for pen or voyce,
To sing or write.

O love they wrong thee much,
That say thy sweete is bitter.
When thy ripe fruit is such,
As nothing can be sweeter,
Faire house of joy and blisse,
Where truest pleasure is,
    I doe adore thee.
I know thee what thou art,
I serve thee with my hart,
And fall before thee.

ZEPHIRE ET FLORE

L.-N. Clérambault

Cantate à Voix Seule avec un accompagnement de Viole ou de flute Allemande

AIR FORT TENDRE ET FORT LENT

Quand on ressent un tendre amour,
L'absence est un malheur extrême,
Que me sert l'éclat da ma cour,
Si je ny voy point ce que j'ayme.

Zephire n'est plus sous ma loy,
Quelque nouvel objet l'engage,
Pouroit-il s'eloigner de moy,
Si son coeur n'estoit pas volage.

Lorsque l'ingrat m'offrit ses voeux,
Il ne me trouva point rebelle,
Hélas un amant trop heureux,
Devient aisement infidelle.

RECITATIF

Ainsy de ses ennuis secrets
Se plaignoit la sensible Flore,
et ses beaux yeux mesloient encore,
Des pleurs a ses tristes regrets.
Zephire cependant caché
sous un feuillage,
Etoit témoin de sa douleur;
Quel plaisir pour un tendre coeur,
Quel heureux avantage;

AIR, MESURÉ ET GRACIEUSEMENT

Qu'il est doux quand on est charmé,
D'estre seur que l'on est aimé;

RECITATIF

Il vole aux pieds de la Déesse,
Et par des soins et des soupirs,
Il calme l'ennuy qui la presse,
Et dans son coeur rapelle
les plaisirs.

AIR, GAY

L'amour feigne dans leurs ames
Plus ardent qu'il ne fut jamais.
Tout semble partager leurs flames,
Tout brile de nouveaux attraits.

Les fleurs se pressent d'éclore;
Le doux murmure des eaux
Se mesle au chant des oyseaux,
Et ses concerts sont encore
repetez par les Echos.

RECITATIF

Tout rend hommage à l'immortelle,
A qui Zephire offre ses voeux,
La Terre redevient plus belle,
Le Printemps renaist de leurs feux;

AIR, LEGERMENT ET GRACIEUSEMENT

Traiter Zephire de volage,
C'est l'erreur des coeurs inconstants,
Nous le revoions tous les ans
Rendre à Flore le mesme hommage.

S'il paroist quelque fois changer,
C'est par une amoureuse adresse,
Ce Dieu ne feint d'estre leger,
Que pour mieux fixer sa Déesse.

PROGRAMME:

(from the First Part of Ayres, 1605) — Tobias Hume (d. 1645)

TOBACCO, TOBACCO
TICKLE ME QUICKLY
FAIN WOULD I CHANGE
HARKE, HARKE
A SOULDIERS RESOLUTION

ZEPHIRE ET FLORE — Louis-Nicolas Clérambault (1676 - 1749)
(Cantate à voix seule avec un accompagnement de viole; Cantates françoises..., Livre III)

Air Fort tendre
Récitatif - Air
Récitatif - Air

LA SONNERIE DE SAINTE-GENÈVIEVE DU MONT DE PARIS — Marin Marais (1656 - 1728)

-intermission-

PREMIÈRE PIÈCE EN CONCERT — Jean-Philippe Rameau (1683 - 1764)

La Coulicam
La Livri
Le Vézinet

"PARIS" QUARTET IN D — Georg Philipp Telemann (1681 - 1767)
(Nouveaux Quatuors, Paris, 1738)

Prélude - Vivement
Tendrement
Vite
Gayement
Modérément
Vite

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday 29 October 1981 8:30 p

W I N D S Y M P H O N Y

C O N C E R T

ROBERT GIBSON, director

LIST OF PLAYERS:

---

flute/piccolo
I Marcel Calder*
Myrtha Boily
II Evelyn Kiely
Paul St-Laurent
III Jean Parsons

oboe
I Normand Forget*
II Cynthia Flower

clarinet
I Jean Marc Serre*
François Houle(E♭)
II René Quesnel
Jorge Rivera
III Christopher Hall
Leslie Meyers

alto clarinet-Colleen Flanagan
bass clarinet-Joanne Lagendyk
E♭ contra clarinet-Lorraine Pitre

bassoon
I Patricia McMullen*
II Lynn Brown

percussion
Andrew Proctor*
Vincent Dhavernas
André Boulet
Nicole Girard
Pierre Dubé
François Brière

piano
Roger Lord

saxophones:
soprano
Ingrid Stitt
alto
I Gilbert Duquette*
II Maurice Roy
tenor
Jennifer Bell
baritone
Henry Gluck

french horn
Amber Adams*
Nadine Lasalle
Pat Hornsby
Marie-Claude Senecal

trumpet
Jean-François Phaneuf*
Bruce McNab
Lucie Wilcott
Alain Pontoreli
Christian Stewart-Patterson

trombone
I Paul De Rosier
II Christopher Smith
III Robert McNally*

euphonium
Martin Cloutier

tuba
I Bill Sanders
II Greg McGillis

Librarian: L. Wilcott
Manager: J. Rivera

(* section leader)

Mr. Gibson is Associate Professor (Trumpet) at the Faculty of Music.

PROGRAMME

SCENES . . . . . V. Reynolds
for Winds and Percussion

BACHIANAS BRASILEIRAS #5 . . . . . H. Villa-Lobos
Woodwind choir
directed by Tom Talamantes *(arr. Krance)*

CONCERTINO FOR MARIMBA . . . . . P. Creston
Soloist:
Pierre Dubé

- intermission -

CONVERSATIONS FOR TIMPANI . . . . . J. Serey
Soloists:
Pierre Dubé
Robert Slapcoff

PAENS AND DANCES OF HEATHEN IBERIA . . C. Surinach
1. Fertility Rite
2. Dance of the Playful Love
3. Pagan Ode
4. Warriors Dance
5. Shepherd's Song
6. Apotheosis

Hear McGill students in recital at the Recital Room
Wednesdays, 5:00 pm, on November 11, 18 and 25.
Des étudiants de la Faculté se produisent en récital
à 17h, les mercredis, 11, 18 et 25 novembre.

L'ENSEMBLE D'INSTRUMENTS A VENT - NEXT WIND SYMPHONY
CONCERTS: Nov.14, Northeast Band Festival, Burlington,Vt.
Dec. 9, 8:30pm, Pollack Concert Hall



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 30 October 1981 8:30pm

BAROQUE CHAMBER ORCHESTRA

Directed by Mary Cyr

Orchestra members:

VIOLIN I

Dragan Djerkic,
principal
Elise Lortie
Sylvie Allaire
Nathalie Potvin

VIOLIN II

Roxolana Sawka,
principal
Marie-France Geoffroy
Priscilla Grant
Michael Simon
John Bailey

VIOLA
Andrew Bacon
Brian Bacon

VIOLA DA GAMBA
Constance Pathy

VIOLONCELLO
Raygis Bélanger

DOUBLE BASS
Bernard Deschamps

OBOE
Kathleen Davies
Jana Wyber

BASSOON
Patricia McMullen

HARPSICHORD
Peter Smyth

Mary Cyr is Associate Professor (Musicology and Viola da gamba) at the Faculty of Music.

: PROGRAMME :

CONCERTO GROSSO, Op. VI no.4 — Arcangelo Corelli *1653 - 1713*
- Adagio - Allegro
- Adagio - Vivace
- Allegro - Allegro

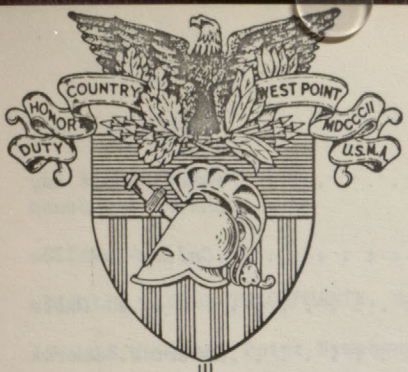
SONATA III — Heinrich I. F. von Biber *1644 - 1704*
(from Fidicinium Sacro-Profanum)
- Grave - Presto
- Adagio - Presto (Adagio)

CONCERTO GROSSO, Op.6, no.8 — George Frideric Handel *1685 - 1759*
- Allemande
- Grave
- Andante Allegro
- Adagio
- Siciliana
- Allegro

CONCERTO IN G MAJOR, "ALLA RUSTICA" (RV 151) — Antonio Vivaldi *1678 - 1741*
- Presto
- Adagio
- Allegro

- intermission -

SUITE NO.1 IN C MAJOR (BWV1066) — Johann Sebastian Bach *1685 - 1750*
- Ouverture
- Courante
- Gavotte I, Gavotte II
- Forlane
- Minuet I, Minuet II
- Bourée I, Bourée II
- Passepied I, Passepied II



UNITED STATES MILITARY ACADEMY

WEST POINT, NEW YORK

LTG WILLARD W. SCOTT
Superintendent

presents

THE USMA BAND

LTC RONALD O. McCOWN
Commander/Bandmaster

MAJ WAYNE M. SHIPE, JR.
Executive Officer/Associate Bandmaster
Conducting

at

McGILL UNIVERSITY

Montreal, Canada

8:30 P.M.
Saturday, October 31, 1981

Concert du Pollack

PROGRAM

THE STAR SPANGLED BANNER. . . . . .*Francis Scott Key*
Arr. John Philip Sousa

O CANADA. . . . . .*Calixa LaVallee*

OLD GLORY TRIUMPHANT, March. . . . . .*C.E. Duble*

FINALE from "West Point Symphony". . . . . .*Robert J. Dvorak*

*

FIRST SUITE FOR BAND. . . . . .*Alfred Reed*

MON AMI, March. . . . . .*CPT Charles O'Neill*
CAPTAIN J.B. ONIL LEBLANC, CD
Director of Music (Commanding Officer)
Royal Canadian Artillery Band
Guest Conductor

*

PRESENTATION by "The Hellcats". . . . . *Arr. SGM Joseph Marshall**
SERGEANT MAJOR JOSEPH MARSHALL
Non-Commissioned Officer In Charge

*

MARCH FOR CONCERT BAND. . . . . *William Walton*

MUSIC from "Raiders of the Lost Ark". . . . . .*John Williams*
*Arr. SGM Jean Brosseau**

*

EUBIE!. . . . . *Noble Sissle & Eubie Blake*

RHAPSODY IN BLUE. . . . . .*George Gershwin*
Arr. Ferde Grofé

SPECIALIST SIX ERIC D. MAZONSON
Piano Soloist

*

SALUTE TO BANDS. . . . . .*Arr. Walt Stuart*

TIME OUT. . . . . .*Don Menza*
UNITED STATES MILITARY ACADEMY STAGE BAND
SERGEANT MAJOR CHESTER GOSCICKI
Non-Commissioned Officer In Charge

*

PATRIOTIC MEDLEY. . . . . *Arr. SGM Jean Brosseau**
"This is My Country"
"America from "West Side Story"
"God Bless America"

THE OFFICIAL WEST POINT MARCH. . . . . *LT Philip Egner**

**USMA Band*

PROGRAMME

LA BANNIERE PAILLETÉE. . . . . *Francis Scott Key*
Arr. John Philip Sousa

O CANADA. . . . . *Calixa LaVallee*

VIEILLE GLOIRE TRIOMPHANTE, Marche. . . . . *C.E. Duble*

FINALE de "West Point Symphony". . . . . *Robert J. Dvorak*

*

PREMIERE SUITE POUR ORCHESTRE MILITAIRE. . . . . *Alfred Reed*

MON AMI, Marche. . . . . *CPT Charles O'Neill*

CAPTAIN J.B. ONIL LEBLANC, CD
Director of Music (Commanding Officer)
Royal Canadian Artillery Band
Guest Conductor

*

PRESENTATION by "The Hellcats". . . . . *Arr. SGM Joseph Marshall**

SERGEANT MAJOR JOSEPH MARSHALL
Sous-Officier En Charge

*

MARCHE POUR ORCHESTRE DE CONCERT. . . . . *William Walton*

MUSIQUE de "Pillards de l'Arche d'Alliance Perdue". . . . *John Williams*
*Arr. SGM Jean Brosseau**

*

EUBIE!. . . . . *Noble Sissle & Eubie Blake*

RHAPSODIE EN BLEU. . . . . *George Gershwin*
Arr. Ferde Grofé

SPECIALIST SIX ERIC D. MAZONSON
Piano Soloist

*

SALUTAUX FANFARES. . . . . *Arr. Walt Stuart*

ARRÊT DE MATCH. . . . . *Don Menza*

UNITED STATES MILITARY ACADEMY STAGE BAND
SERGEANT MAJOR CHESTER GOSCICKI
Sous-Officier En Charge

*

POT-POURRI PATRIOTIQUE. . . . . *Arr. SGM Jean Brosseau**

"Ceci est Mon Pays"
"Amérique de "West Side Story"
"Dieu Benisse l'Amérique"

MARCHE OFFICIELLE DE L'ACADÉMIE MILITAIRE DES ETATS-UNIS. . . *LT P. Egner**

**USMA Band*

THE UNITED STATES MILITARY ACADEMY BAND

is the oldest unit at West Point and the oldest military band in continuous service in the United States. Its existence predates the Revolutionary War, when fifers and drummers were attached to companies of Minute Men stationed on Constitution Island, across the Hudson River from West Point. Although there were bands stationed at West Point in the 1770's, the first firm record of one assigned to support the garrison is that of the Regiment of Artillerists and Engineers Band who moved into barracks on August 31, 1795. The Band changed designations several times and in 1816, after being reinforced by twenty musicians trained at Fort Columbus on Governor's Island, NY, was designated as the US Military Academy's band. Later, in 1841, the Superintendent approved the attachment of six fifers and six drummers to the unit as "boys learning music" and the present day configuration was established.

The United States Military Academy Band numbers 96 enlisted bandspersons of the Regular Army who fulfill all the musical requirements of the US Military Academy and the US Corps of Cadets. Its musical commitments include all parades, reviews and official ceremonies at West Point, social and recreational activities of the US Corps of Cadets, concert programs at the Academy and in communities throughout the northeastern United States in support of community relations and recruiting programs, and radio and television broadcasts in support of Army-wide public relations efforts.

In addition to concert and marching configurations, the Band also maintains a stage or jazz band, various combos and chamber ensembles, and the Field Music Detachment, widely known as the "Hellcats". Composed of bugles and drums, this organization is a direct descendant of its Revolutionary War counterpart at Constitution Island, and serves as the 'clock of the Corps', playing various formations of the US Corps of Cadets from morning until night.

The United States Military Academy Band, composed of highly skilled professional musicians, is one of the finest bands in the world today. Its standards of excellence, like the standards of the Academy's graduates, will always be a source of pride to the Army and the Nation.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Sunday, November 1, 1981, 8:00 pm

McGILL OPERA STUDIO

director: Edith Della Pergola

presents a

CONCERT OF OPERATIC ENSEMBLES

DUET

1. LA TRAVIATA, act I — Giuseppe Verdi (1813-1901)

Violetta Valery	Suzanne RAYMOND (soprano)
Alfredo	Robert McLAREN (tenor)

2. I PURITANI, act II — Vincenzo Bellini (1802-1835)

Sir Giorgio Walton	André SANDOR (bass)
Sir Riccardo Forth	Jean Michel SERENI (baritone)

TRIO

3. DER ROSENKAVALIER, act III — Richard Strauss (1964-1949)

Octavian, Count Rofrano	Maria POPESCU (mezzosoprano)
Princess von Werdenberg	Lise DION (soprano)
Sophie	Glenda BALKAN (soprano)

QUARTET

4. RIGOLETTO, act IV — Giuseppe Verdi

Il Duca di Mantova	Georges PERRAS (tenor)
Gilda	Micheline CAMIRAND (soprano)
Maddalena	Evelyne LAMONDE-GILBERT (mezzosoprano)
Rigoletto	Arthur MUHENDISSIAN (baritone)

QUINTET

5. CARMEN, act II — Georges Bizet (1838-1875)

Le Dancaire	Steven LECKY (baritone)
Le Remendado	Berthier DENYS (tenor)
Carmen	Céline CHAPUT (mezzosoprano)
Frasquita	Francine LABELLE (soprano)
Mercedes	Darquise BILODEAU (soprano)

6. DIE MEISTERSINGER VON NÜRNBERG, act III — Richard Wagner (1813-1883)

Eva	Susan WISE (soprano)
Hans Sachs	Morton HYSON (bass)
Walther von Stolzing	Georges PERRAS (tenor)
Magdalene	Céline CHAPUT (mezzosoprano)
David	Robert McLAREN (tenor)

SEXTET

7. DON GIOVANNI, act II — W.A.Mozart (1756-1791)

Donna Anna	Linda PAVELKA (soprano)
Don Ottavio	Robert McLAREN (tenor)
Leporello	Morton HYSON (bass)
Donna Elvira	Maria CICCAGLIONE (soprano)
Zerlina	Micheline CAMIRAND (soprano)
Masetto	Robert MIRON (baritone)

8. LUCIA DI LAMMERMOOR, act II — Gaetano Donizetti (1797-1848)

Lord Enrico Ashton	Arthur MUHENDISSIAN (baritone)
Edgardo di Ravenswood	Georges PERRAS (tenor)
Lucia di Lammermoor	Francine DE CHAMPLAIN (soprano)
Raymondo	Joseph TORONTOUR (bass)
Alice	Linda PAVELKA (soprano)
Lord Arthuro Bucklaw	Berthier DENYS (tenor)

SEPTET

9. ERNANI, act III — Giuseppe Verdi

Don Carlo	Jean Michel SERENI (baritone)
Elvira	Lisa DION (soprano)
Ernani	Georges PERRAS (tenor)
Don Ruy Gomez di Silva	Morton HYSON (bass)
Don Riccardo	Berthier DENYS (tenor)
Giovanna	Darquise BILODEAU (soprano)
Jago	Joseph TORONTOUR (bass)

FINALE

10. LE NOZZE DI FIGARO, act IV — Wolfgang Amadeus Mozart

Il Conte Almaviva	Steven LECKY (baritone)
Figaro	André SANDOR (bass)
Dottor Bartolo	Morton HYSON (bass)
Don Basilio	Robert LcLAREN (tenor)
Cherubino	Evelyne LAMONDE-GILBERT (mezzosoprano)
Antonio	Robert MIRON (baritone)
Don Curzio	Berthier DENYS (tenor)
Contessa Almaviva	Maria CICCAGLIONE (soprano)
Susanna	Suzanne RAYMOND (soprano)
Marcellina	Maria POPESCU (mezzosoprano)
Barbarina	Darquise BILODEAU (soprano)

Accompanist: Barry WIESENFELD

This is the 243rd performance of the McGill Opera Studio since its inception in 1956.

Next performances - all at 8:00 pm

Sunday 6 December: a performance of Excerpts (Pollack Hall)
Friday-Saturday-
Sunday, 22-23-24 January: RIGOLETTO (Pollack Hall)
Monday 1 February: Concert (Recital Hall)
Sunday 14 February: a performance of Excerpts (Pollack Hall)
Sunday 7 March: an evening: KURT WEILL (Pollack Hall)
Monday 15 March: Concert (Recital Hall)
Sunday 4 April: a performance of Excerpts (Pollack Hall)

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 2 November 1981 8:30p

L A U R E N C E D R E Y F U S

viola da gamba

assisted by Hank Knox, harpsichord
Mary Cyr, viola da gamba
Chantal Rémillard, baroque violin
Betsy MacMillan, viola da gamba

LAURENCE DREYFUS
was born in Boston in 1952. He studied gamba with Wieland Kuijken at the Royal Conservatory, Brussels, and cello with Leonard Rose at the Juilliard School. He holds a 'Premier Prix avec distinction' from Brussels. In 1978 he was First Prize Winner of the International Bodky Competition for Early Music (Cambridge, Mass.). Since 1977, Dreyfus has been an active recitalist, making appearances and radio recordings in the United States, Austria, France, East and West Germany, Belgium and Norway.
Also trained as a musicologist, he holds a Ph.D. from Columbia University and is currently Assistant Professor at Washington University in St. Louis. Dr. Dreyfus teaches gamba at the annual International Summer Course in Baroque music at Ringve Museum in Trondheim, Norway.

Né à Boston en 1952, LAURENCE DREYFUS a étudié le violoncelle avec Leonard Rose à la Juilliard School et la viole de gambe avec Wieland Kuijken au Conservatoire Royale de Bruxelles où il a obtenu un 1er Prix avec distinction et une Diplôme superieur avec haute distinction. En 1978 il a remporté le premier prix de l'International Bodky Competition for Early Music à Boston. Il a donné des récitals aux Etats-Unis, en Autriche, en France, en Allemagne et en Belgique. Musicologue également, il est titulaire d'un doctorat de l'université Columbia; Laurence Dreyfus est actuellement professeur à la Washington University de St. Louis.

PROGRAMME :

SONATE FÜR VIOLA DA GAMBA UND CEMBALO, g-moll (BWV 1029) — Johann Sebastian Bach (1685 - 1750)

Vivace
Adagio
Allegro

CONCERT EN RE — Jean-Philippe Rameau (1683 - 1764)
(Pièces de clavecin en concert, 1741)

Fugue La Forqueray
La Cupis
La Marais

: INTERMISSION :

PIPER'S GALLIARD & VARIATIO — John Bull (c.1562 - 1628)
(Fitzwilliam Virginal Book, ii, after 'If my Complaints', Dowland)

DIVISION ON A GROUND IN E MINOR — Christopher Simpson (c.1605 - 1669)
(Division Viol, 1659)

SUITE EN RE MAJEUR — Maris Marais (1656 - 1728)
Pièce à trois violes
(Pièces de viole, 4ième Livre, 1717)

Prélude
Allemande
Courante
Menuet
Sarabande
Gavotte
Petite Paysane
Rondeau

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 4 November 1981, 8:30 pm

The Electronic Music Studio presents

M U S I C F O R C O M P U T E R
& P E R C U S S I O N

by J O E L C H A D A B E and friends

with P i e r r e B é l u s e percussionist

Joel Chadabe is Director of the Electronic Music Studio at the State University of New York, Albany. His equipment is a portable minicomputer/digital synthesizer designed and built by the New England Digital Corporation, Norwich, Vermont, expressly for making music / *Joel Chadabe est directeur du Studio de musique électronique de l'Université d'Etat de New York à Albany. Son équipement consiste en un mini-ordinateur/synthétiseur numérique portatif spécialement conçu et fabriqué pour produire de la musique par la New England Digital Corporation à Norwich, Vermont.*

Pierre Béluse is Assistant Professor of Percussion and Director of The Percussion Ensemble at the McGill Faculty of Music. / *Pierre Béluse est professeur adjoint de musique (percussion) est directeur de l'ensemble des instruments à percussion à la Faculté de musique de l'université McGill.*

PROGRAMME NOTES

SOLO

Solo is based on one melody which is modelled upon what I imagined as a free jazz clarinet solo. I composed the melody by creating a procedure according to which the computer could determine what each note was to be before it is played. In effect, I have composed a melody-generating machine. The melody it produces is virtually endless and, at least in its detail, continually surprising, a situation wihch as a composer and as a performer I find highly desirable and pleasant.

Computer-generated "instruments" are playing pitches at varying distances above and below the melody so that any group of instruments will form a chord around a melody note, giving the line varying width, timbre and contour--an idea which I associate with the lines Jackson Pollack poured onto his canvas.

I am "conducting" the computer with antennas, actually modified theremins, which are proximity sensitive and send information to the computer according to the position of my hand. As I move my right hand closer to the right antenna, I control speed by increasing the duration of each note. As I move my left hand closer to the left antenna, I control "instrumentation" by passing my hand through "zones" in which certain "instruments" are playing. The sounds of the computer-generated "instruments" were modelled after the sounds of certain acoustic instruments, specifically: xylophone, clarinet and flute. However, after I began to work with them, electronic considerations became primary and the computer sounds came less and less to sound like the acoustic models which at first gave rise to their character. When my left hand is farthest from the left antenna, only the xylophone is playing. As I move my hand in towards the antenna, I cause instruments to play in addition to the xylophone: first one clarinet, then two clarinets, then two flutes, and then, closest to the antenna, two clarinets and two flutes together.

Joel Chadabe, 1980

AFTER "THE POND", by Roger Meyers

After "The Pond" draws on ideas that Charles Ives expressed in his music and writings, particularly his discussions of rhythmic multiplicity as a device in creating "depth" in musical textures. Ives makes his point clear in remarks to the conductor in a preface to the second movement of the Fourth Symphony:

> When one tries to use an analogy between the arts as an illustration, especially of some technical matter, he is liable to get it wrong. But the general aim of the plan under discussion is to bring various parts of the music to the ear in their relation, as the perspective of a picture brings to the eye. As the distant hills in a landscape, row upon row, grow gradually into the horizon, so there may be something corresponding to this in the presentation of music. Music seems too often all foreground even if played by a master of dynamics.

Ives' The Pond is a chamber music example of the idea, where elements of the accompaniment recede in a graduated way from the solo. After "The Pond" follows from that concept of musical space.

But After "The Pond" reflects a concept of music basically different from Ives', in that it is an ongoing interactive process wherein the performer must react to the choices made by the computer. To play After "The Pond", a performer must select a sequence of background textures and control the timing and the phrasing of the solo. Each texture is stored in a part of the computer program that generates the composition, and it is recalled by typing a character on the computer terminal. The solo melody is generated by scanning the background texture to determine which notes have just been played and then choosing the next melody note accordingly. Because the rhythms within the background are complex, and melodic patterns are continually changing in a stream of endless variation.

Roger Meyers, October 1979

SCENES FROM STEVENS

Wallace Stevens' evocative articulations of unordinary thoughts have attracted me to his poetry for some time, and among musicians I have not been alone in this. Many of his poems have been taken for text by composers and Thirteen Ways of Looking at a Blackbird is probably the poem most often set to music by contemporary American composers. I am to be counted among them, for it is that poem that suggested the music in Scenes from Stevens. There are three verses behind the current version of the music, thought of as relating to the music in the following order . . .

I

Among twenty snowy mountains
The only moving thing
Was the eye of the blackbird.

VI

Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood traced in the shadow
An indecipherable cause.

V

I do not know which to prefer
The beauty of inflections
Or the beauty of innuendos,
The blackbird whistling
Or just after.

The poems were attractive to me because they express diverse imagery linked by a common theme--in other words, sound and structure. Phrases such as "snowy mountains," "Icicles" filling a window with "barbaric glass," suggested a kind of icy magical sound, and words such as "inflections," "innuendos," "the blackbird whistling . . ." suggested a warmer feeling, perhaps a melody. The phrase "an indecipherable cause" was particularly significant because it seemed to reflect the types of processes I prefer in my music where sound follows unexpected sound in a lyric flow. It also suggested the specific structural idea behind this composition: the presence of an invisible melody for which the sounds are an accompaniment. The melody causes the accompaniment but is itself not heard, except as it emerges towards the end as "the blackbird whistling . . ."

RHYTHMS

The easy lyricism and wit and sound (gamelon, Caribbean, African, perhaps a suggestion of jazz) of Rhythms might lead one not to notice what I think is one of the unusual and interesting aspects of the piece - namely, how it is performed.

Rhythms is a set of variations on a process. The machinary is sensitive to sound and generates a new variation every time I clap my hands. The details of each variation are not predetermined - rather, the process (a set of procedures for making musical decisions, i.e. a computer program which functions as a musical "score" for Rhythms) makes the computer operate as a kind of rhythm (and melody and timbre) machine, a musical automata, which composes while it performs. Then, while the music is playing, I perform changes in improvisational response to what the machine is doing (and to what the percussionist is doing), somewhat as a conductor might interact with an improvising orchestra (and soloist), determining the course and shape of each variation.

The percussionist not only leads but also follows, taking the computer's sounds as a reference for improvisation. The computer, by the sounds and melodies it generates, determines which percussion instruments are used and suggests the types of figures the percussionist might play, so that the computer and percussion are in a background/foreground relationship, matching and complementing sounds and melodies.

Rhythms is an improvisational duet for two performers within a single sound defined by percussion and computer together.

program notes by Joel Chadabe

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SOLO

Solo est composé autour d'une mélodie qui s'inspire de l'idée que je me fais d'un solo de clarinette de jazz. J'ai composé la mélodie en créant une démarche selon laquelle l'ordinateur peut déterminer chacune des notes avant de la jouer. De fait, j'ai composé une machine à élaborer des mélodies. La mélodie qu'elle produit est virtuellement sans fin et au moins pour ce qui est des détails, toujours étonnante: c'est là une qualité fort agréable et désirable à mes yeux de compositeur et d'interprète.

Des "instruments" créés par l'ordinateur jouent des tons qui marquent différents écarts au-dessous et au-dessus de la mélodie, de sorte que n'importe quel groupe d'instruments formera un accord autour de la note d'une mélodie donnant à la ligne une ampleur, un timbre et un contour différents - c'est là une idée que j'associe aux lignes que Jackson Pollack "jetaient" sur ses toiles.

Je "dirige" l'ordinateur par les antennes - des théréminovox modifiés qui sont sensibles à la proximité de l'interprète et envoient des messages à l'ordinateur conformément à la position de sa main. En rapprochant ma droite de l'antenne droite, je règle la vitesse en augmentant la durée de chaque note. En déplaçant ma main gauche vers l'antenne gauche, je maîtrise l'instrumentation en passant ma main dans les "zones" où jouent certains "instruments". Les sons des "instruments" produits par l'ordinateur ont été conçus d'après les sons de certains instruments acoustiques et plus spécifiquement le xylophone, la clarinette et la flûte. Toutefois quand j'ai commencé à travailler sur ces "instruments", les considérations électroniques ont pris le premier plan et les sons de l'ordinateur ont peu à peu perdu les caractéristiques des instruments acoustiques qui les avaient inspirés. Quand ma main gauche se trouve au point le plus éloigné de l'antenne gauche, il n'y a que le xylophone qui joue. Le déplacement de ma main vers l'antenne déclenche le jeu des autres instruments qui viennent s'ajouter au xylophone: tout d'abord une clarinette, puis deux clarinettes, puis deux flûtes et enfin quand ma main s'approche le plus de l'antenne, deux clarinettes et deux flûtes ensemble.

AFTER "THE POND" par Roger Meyers

After "The Pond" s'inspire d'idées qu'a exprimées Charles Ives dans sa musique et dans ses écrits et particulièrement dans ses discussions sur la multiplicité rythmique comme outil permettant de créer de la profondeur dans une texture musicale. Ives exprime sa pensée sans équivoque quand il s'adresse au chef d'orchestre dans une préface au second mouvement de sa quatrième symphonie:

"Quand on tente d'établir une analogie entre les arts - illustration, particulièrement dans le cas de données techniques, il y a de grandes chances pour que l'on se trompe. Mais l'objectif général du plan dont on discute est de porter à l'oreille les différentes parties de la musique dans leurs rapports comme la perspective organise le tableau pour l'oeil. Tout comme les rangées de collines éloignées d'un paysage grandissent à l'horizon, on peut retrouver quelque chose de semblable dans la présentation de la musique. Trop souvent la musique nous apparaît uniquement comme un premier plan, même si elle est exécutée par un virtuose de la dynamique."

The Pond de Ives exprime cette idée dans une musique de chambre où les éléments d'accompagnement s'éloignent graduellement du solo. After "The Pond" donne suite à ce concept d'espace musical.

After"The Pond"reflète cependant un concept musical fondamentalement différent de celui d'Ives: il emprunte en effet une démarche marquée par l'interaction continue dans laquelle le musicien doit réagir aux choix proposés par l'ordinateur. Pour exécuter After"The Pond", le musicien doit choisir la séquence des textures de l'arrière-plan et régler le moment du solo ainsi que son phrasé. Chaque texture est mise en mémoire dans la partie du programme de l'ordinateur qui produit la composition; on l'en retire en appuyant sur une des touches du terminal de l'ordinateur. La mélodie solo est déterminée en survolant les textures de l'arrière-plan pour entendre quelles notes viennent d'être jouées et pour choisir la prochaine note de la mélodie en fonction de ce qui précède. La complexité des rythmes de fond détermine des schèmes mélodiques toujours changeants dans un flot de variations infini.

Roger Meyers/oct.1979

SCENES FROM STEVENS

Depuis quelque temps déjà, les articulations évocatives de pensées hors de l'ordinaire m'ont attiré vers la poésie de Wallace Stevens et je ne suis pas le seul musicien à être sensible à ses oeuvres. Des compositeurs ont tiré leurs textes de bon nombre de ses poèmes et Thirteen Ways of Looking at a Blackbird est probablement le poème le plus souvent mis en musique par les compositeurs américains contemporains. Je suis de ce nombre puisque c'est ce poème qui m'a suggéré la musique de Scenes from Stevens. Il y a trois vers à l'arrière-plan de la version actuelle de la musique qui, je pense, se rapporte à la musique selon l'ordre suivant...

I
Vingt cimes enneigées / Et rien ne bouge si ce n'est / L'oeil du merle

VI
Les glaçons tapissaient la longue fenêtre / D'un givre cruel / L'ombre du merle
Allait et venait sur la glace / Livrant à la pénombre / Un état d'âme à jamais secret

V
Je ne sais si je préfère / La beauté des inflexions / Ou la beauté des insinuations
Le merle quand il siffle / Ou bien quand il se tait

Ces poèmes m'ont attiré parce qu'ils expriment différentes représentations liées par un thème commun -- en d'autres termes, son et structure. Des expressions telles que "snowy mountains", "icicles", filling a window "with barbaric glass" évoquaient un son magique glacé et des notes comme "inflections", "innuendos", "the blackbird whistling..." faisaient naître des sentiments plus chauds, peut-être même une mélodie. L'expression "an indecipherable cause" a été particulièrement importante, car elle apparaît comme la réflexion de démarches que j'affectionne particulièrement dans ma musique où un son fait suite à un son inattendu dans un débit lyrique. Elle a également donné lieu à l'idée spécifique de la structure qui est à l'origine de cette composition: la présence d'une mélodie invisible à qui les sons servent d'accompagnement. La mélodie détermine l'accompagnement mais ne se fait pas elle-même entendre sauf quand elle fait surface vers la fin "as the blackbird whistling..."

RYTHMS

Le lyrisme et l'humour faciles et les sons (gamelan, antillais, africain, peut-être une évocation de jazz)des rythmes pourraient bien distraire l'auditeur de ce que je considère comme un des aspects inhabituels et intéressants de l'oeuvre, à savoir son exécution.

Rythms est un jeu de variations sur une démarche particulière. L'équipement est audio-sensible et produit une nouvelle variation chaque fois que je bats des mains. Les détails de chaque variation ne sont pas déterminés à l'avance; au contraire, la démarche (ensemble de règles permettant de procéder à des décisions musicales, c'est-à-dire, un programme informatique qui sert de "partition" musicale à Rythms) déclenche l'ordinateur comme une sorte de machine à rythme (à mélodie et à timbre), sorte d'automate musical qui compose en même temps qu'il joue. Ensuite, tandis que la musique joue, j'effectue des changements qui sont autant de réponses improvisées au jeu de la machine et à l'exécution du percussionniste; la situation rappelle donc un peu celle du chef d'orchestre dans ses rapports avec les musiciens (et le soliste) qui improvise(nt) déterminant le cours et la forme de chaque variation.

Le percussionniste ne dirige pas uniquement, il suit également en utilisant les sons de l'ordinateur comme toile de fond pour ses improvisations. L'ordinateur par les sons et les mélodies qu'il produit, détermine les instruments de percussion qui sont utilisés et suggère les types de figures que pourrait jouer le percussionniste de sorte que les rapports entre l'ordinateur et la percussion soulignent bien leur situation soit en toile de fond soit au premier plan, assortissant et complétant sons et mélodies.

Rhythms est un duo d'improvisation pour deux musiciens au sein d'un seul son défini à la fois par la percussion et l'ordinateur.

Notes de Joel Chadabe
(traduit de l'anglais - U.McGill)
© 1980 Joel Chadabe

p r o g r a m m e

PLAYTHINGS (1980), entrance music

SOLO (1978), with proximity-sensitive antennas

AFTER "THE POND" (1979) - by Roger Meyers -
after Charles Ives' chamber piece

SCENES FROM STEVENS (1979)
after verses by Wallace Stevens

i n t e r m i s s i o n

RHYTHMS (1980)
After the blues
Carnival
performed with Pierre Béluse, percussion,
handclaps and toetapping

SOFT WALLS - by Tristan Cary -
automatic performance



Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

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the Faculty of Music
at McGill University
presents

La radio anglaise de Radio-Canada
en collaboration avec la Faculté de
musique de l'Université McGill
présente

Peter McCutcheon

guitar

John Grew

harpsichord

Pollack Concert Hall
Thursday, November 5, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 5 novembre 1981
20h30

CBC Radio 940
Stereo 93.5

PETER McCUTCHEON

"He is a polished technician - one is even tempted to call him a brilliant virtuoso, a rare type of musician for whom the mechanics of playing the guitar seem as natural and simple as breathing," reported the New York Times in a description of Peter McCutcheon.

Mr. McCutcheon's formal training includes a Bachelor of Music degree in Interpretation from the Université de Montréal and studies with Alexandre Lagoya at the Paris Conservatory of Music, where he graduated in 1975 with a "Premier prix à l'unanimité" (the highest award - by unanimous decision). Peter McCutcheon now teaches the guitar at McGill University as well as at the Université de Montréal, and is frequently heard in concert.

JOHN GREW

John Grew, a native of Nova Scotia, received his Masters of Music at the University of Michigan. At that time, he came to Montreal to study the harpsichord with Kenneth Gilbert. While on an Artist's Award from the Canada Council, he studied in Europe with Marie-Claire Alain and Luigi Ferdinando Tagliavini. He assisted Kenneth Gilbert in the preparation of the new edition of Couperin's harpsichord music which was published by Heugel in Paris.

He joined the Faculty of Music at McGill University in 1973, where, in addition to teaching harpsichord and organ he established the early music ensembles program. He is organist and choirmaster of Queen Mary Road Church in Montreal where he directs an active musical program and plays a famous von Beckerath organ.

He has appeared as soloist with various chamber orchestras and has played with the Montreal Symphony, as well as concerts in France, Switzerland and Germany.

PROGRAMME

INTRODUCTION AND FANDANGO — **Luigi Boccherini**

SONATA — **Joaquin Turina**

Allegro
Andante
Allegro

TONADILLA — **Enrique Granados**

THREE STUDIES — **Ida Presti**

En pensent à Bach
Etude No. 2
Etude du Matin

INVOCATION AND DANCE — **Joaquin Rodrigo**

Intermission / Entracte

ENGLISH SUITE No.5 in E minor, BWV 810 — **J.S. Bach**

Prélude
Allemande
Courante
Sarabande
Passepied I & II
Gigue

SONATA — **Manuel Ponce**

Allegro moderato
Andantino
Allegro non troppo

CBC RADIO / MCGILL CONCERTS
WINTER 1982

Thursday, January 14 Le jeudi 14 janvier	ROSEMARIE LANDRY, soprano DIANE LOEB, mezzo-soprano STEVEN BLIER, piano
Wednesday, January 27 Le mercredi 27 janvier	LEO BROUWER, guitar
Thursday, February 25 Le jeudi 25 février	CONCERTANTE

All concerts begin at 8:30 p.m.
POLLACK Concert Hall
555 Sherbrooke St. West

The 2nd annual
CBC RADIO CHRISTMAS SING-IN

featuring
THE CHOIR OF THE CHURCH OF ST. ANDREW AND ST. PAUL
under the direction of **Wayne Riddell**

along with general public participation
SUNDAY, DECEMBER 20 at 4:00 p.m.

Church of St. Andrew and St. Paul
3415 Redpath (corner Sherbrooke)

Tickets will be required for this event

Tonight's concert will be broadcast on the program **"IN CONCERT"**, heard Sundays at 11:05 a.m. on CBC Stereo 93.5

Le concert de ce soir sera diffusé dans la série **"IN CONCERT"**, tous les dimanches à 11h05 sur CBC Stéréo 93,5

Producer/Réalisatrice: Frances Wainwright

DÉBUT

presents

MICHÈLE GAUDREAU



mezzo-soprano
accompanied by Michael McMahon

Pollack Concert Hall
Saturday, November 7th, 1981
8:30 P.M.

MICHÈLE GAUDREAU

Mezzo-soprano

First-prize winner of the Concours International de la mélodie française in Paris (1976), mezzo-soprano Michèle Gaudreau has sung extensively in recitals abroad as well as in Canada. Her stay in Europe from 1974 to 1977 was made possible through a grant awarded her by the French Government for study with opera coach Gabriel Racquier, Salzburg Mozarteum director Paul Schilhawsky and French Art Song specialist Noémie Perquia.

Mlle Gaudreau obtained her Master's degree in languages from the University of Montréal and worked for several years as a translator for the Canadian Government. During that time, she entered and came first in the Ottawa Music Festival three years in succession and thus decided to embark in a full-time music career.

She subsequently was a finalist in the International Steppingstone Competition and appeared with the Montreal Symphony Orchestra under the direction of Pierre Hétu. Her other awards include: the Prix Fanny Heldy for best interpretation of Ravel songs (Paris), the Public Service Award, the Ottawa Music Club Award and the Prix Ravel (Ottawa, 1977). As well, she received the prestigious Du Maurier Merit Award from the Du Maurier Search for Talent competition (1979).

Michèle Gaudreau's appearances in concert from 1975 to 1980 took her to Paris, Amsterdam, Ottawa, Toronto and Montréal. She has also been heard in recital on Radio-France and Radio Canada and in Festival Canada productions under Mario Bernardi.

She is presently studying with Canadian-born Metropolitan Opera baritone Louis Quilico.

Premier Prix au Concours international de la Mélodie française (Paris, 1976), Michèle Gaudreau a donné, depuis, de nombreux récitals au Canada et à l'étranger. De 1974 à 1977, une bourse du gouvernement français lui permit d'étudier en Europe sous la direction du ténor français Gabriel Bacquier, de Paul Schilhawsky, directeur du Mozarteum de Salzbourg et de la spécialiste de l'art vocal français, Noémie Perguia.

Mlle Gaudreau est diplômée de la Faculté des langues de l'Université de Montréal et fut, durant plusieurs années, à l'emploi du gouvernement canadien à titre de traductrice. À la même époque, elle participa au Festival de Musique d'Ottawa et, trois fois consécutives, elle y remporta le premier prix. Cette réussite contribua à sa décision de consacrer dorénavant tout son temps à la musique.

Elle fut subséquemment finaliste au Concours international de Steppingstone et donna également un concert avec l'Orchestre symphonique de Montréal sous la direction de Pierre Hétu. Elle fut récipiendaire du Prix Fanny Heldy, décerné à Paris à la meilleure interprète des Chants de Ravel. Elle mérita également le "Public Service Award", le "Ottawa Music Club Award", le Prix Ravel (Ottawa, 1977), et le Prix Du Maurier 1979 consacré à la découverte de nouveaux talents.

De 1975 à 1980, Michèle Gaudreau s'est produite à Paris, Amsterdam, Ottawa, Toronto et Montréal. Elle a également participé à de nombreuses émissions diffusées par Radio-France et Radio-Canada et fut invitée par Festival Canada où elle chanta sous la direction de Mario Bernardi.

Mlle Gaudreau poursuit présentement ses études vocales sous l'égide du baryton canadien Louis Quilico.

PROGRAMME

Frauenliebe und Leben	Schumann
Seit ich ihn gesehen	
Er, der Herrlichste von allen	
Ich kann's nicht fassen	
Du Ring an meinem Finger	
Helf mir, ihr Schwestern	
Susser Freund	
An meinem Herzen	
Nun hast du mir den ersten Schmerzgetan	
O del mio dolce ardor	Gluck
Se Florindo è fedele	Scarlatti
Amarilli, mia bella	Caccini
Danza, Danza, Fanciulla Gentile	Durante

ENTRACTE

Les Histoires naturelles	Ravel, arr. Jules Renard
Le Paon	
Le Grillon	
Le Cygne	
Le Martin-pêcheur	
La Pintade	
Sometimes I Feel Like A Motherless Child	Traditional, arr. H.T. Burleigh
Plenty Good Room	Traditional, arr. E. Boatner
You Hear The Lambs A-Crying	Traditional
De Gospel Train	Traditional arr. H.T. Burleigh

This concert is being presented by S. Wilson Enterprises with the cooperation of the Faculty of Music, McGill University. It is being recorded by CBC for future broadcast on "Music From Montreal" heard weekly Saturdays on CBC Stereo 93,5 at 5:05 P.M. and CBC Radio 940, 8:05 P.M.

MICHAEL McMAHON

Pianist

Piano accompanist Michael McMahon is a graduate with Distinction in Piano from McGill University where he studied with the Hungarian-born pianist, Charles Reiner. In 1978 he was the recipient of a Canada Council Arts Award for the study of Lieder accompaniment in Vienna, Austria, with renowned accompanist, Dr. Erik Werba, and two years later graduated from the Hochschule für Musik and darstellende Kunst with a Diploma in Piano-Vocal Accompaniment.

During the summers of 1978-9 he participated in Lieder Master Classes in Austria, first at the Franz Schubert Institute in Baden bei Wien, where he was awarded the Franz Schubert Prize for Accompaniment, and then at the International Summer Academy held at the Mozarteum in Salzburg. On these occasions he had the opportunity of being tutored by such distinguished artists as Elly Ameling, Jörg Demus, Hans Hotter and Kim Borg.

Currently a vocal and opera coach at McGill University, he has served as accompanist for several leading singers and organizations, including the famous Vienna Singverein. Much in demand as a Lieder accompanist, he has performed several concerts in Canada and Austria, including broadcasts for CBC Radio and ORF Austrian Radio.

Diplômé avec distinction de l'université McGill, l'accompagnateur Michael McMahon y fait ses études sous la direction du pianiste Charles Reiner. En 1978, le Conseil des Arts du Canada lui octroie une bourse pour aller en Autriche étudier la mélodie allemande auprès du maître Erik Werba. Deux ans plus tard, il décroche son diplôme d'accompagnement à la Hochschule für Musik und darstellende Kunst de Vienne.

Pendant les étés 1978 et 1979, il suit des cours à l'Institut Franz Schubert de Baden bei Wien, qui lui décerne le prix Franz Schubert d'accompagnement, et au Mozarteum de Salzbourg, école estivale de réputation internationale. Parmi ses maîtres se trouvent des artistes éminents, dont Elly Ameling, Jörg Demus, Hans Hotter et Kim Borg.

Répétiteur à l'université McGill, M. McMahon est fortement sollicité pour sa maîtrise du répertoire allemand. Il a maintes fois travaillé en association avec des chanteurs et des institutions musicales réputés, dont la Singverein de Vienne, et s'est produit en concert au Canada et en Autriche de même que sur la chaîne anglaise de Radio-Canada et sur les ondes de la radio autrichienne.

* * *

Chairman:
Sandra Wilson

Administrative Assistant:
Wendy Soobis

Advisors:
Helmut Blume
Vladimir Lansman
Edith Della Pergola
Marie-Thérèse Paquin
Charles Reiner

Next DEBUT concert:

Sophie Rolland, cellist
Accompanied by André-Sébastien Savoie
Saturday, January 30th, 1982
8:30 p.m.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 11 November 1981 5:00 pm

STUDENT RECITAL

VIOLIN SOLOIST: Susan Cottrell
student of Mauricio Fuks

TRIO: Sylvie Allaire, violin
Honoka Inoue, cello
Diane Oliver, piano
ensemble of Elizabeth Dawson

QUARTET: Susan Cottrell, violin
Philippe David, violin
Andrew Bacon, viola
Tina Williams, cello
ensemble of Mauricio Fuks

PROGRAMME :

SONATA FOR VIOLIN SOLO, No.1 in g minor J. S. Bach
BWV 1001

- Adagio
- Fugue

STRING QUARTET in B^b major, Opus 130 L. van Beethoven

- Adagio, ma non troppo - Allegro
- Presto
- Andante con moto
- Alla danza tedesca; Allegro assai
- Cavatina; Adagio molto expressivo
- Finale: Allegro

TRIO in B^b major, Opus 11 L. van Beethoven

- Allegro con brio
- Adagio
- Allegretto (Theme & Variations)
- Allegro



Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with
the Faculty of Music
at McGill University
presents

La radio anglaise de Radio-Canada
en collaboration avec la Faculté de
musique de l'Université McGill
présente

Hélène Gagné

cello

Ian Brown

piano

Pollack Concert Hall
Thursday, November 12, 1981
8:30 p.m.

Salle de concert Pollack
Le jeudi 12 novembre, 1981
20h30

CBC Radio 940
Stereo 93.5

HÉLÈNE GAGNÉ

Hélène Gagné was born in Montréal where she began studying the cello at the Conservatoire de Musique du Québec. At 16 she won first prize in the CBC National Competition by a unanimous decision of the jury and, one year later, another unanimous first prize in the Concours International de la Ville de Paris. At 18 she was awarded the first "Licence de Concert" by the Lausanne Conservatory since its foundation in 1863. She received several travel and study grants from the Canada Council and continued her studies with Paul Tortelier, Pablo Casals and Helen Airoff-Dowling. Hélène Gagné has been a participant at the famed Marlboro Music Festival and has made her début at Carnegie Recital Hall and the Washington Society for the Performing Arts. She has repeatedly toured Canada, the USA, France, Switzerland, Yugoslavia and Tunisia, in recital and as soloist with major orchestras. She is heard regularly on CBC radio and television and has recorded for the Radio Suisse-Romande with the Orchestre de Chambre de Lausanne, and for Radio-Television Belgrade with the Skouran Chamber Orchestra. She created and performed a cello workshop for a total of 20,000 people in 4 countries, sponsored by the International Federation of Jeunesses Musicales.

Hélène Gagné made her English and London débuts last March with Ian Brown; the success of these performances has led to another English tour during the present season, including a public recital for the English Broadcasting Corporation in London.

IAN BROWN

The English pianist IAN BROWN comes from a family of outstanding musicians. He studied the piano and bassoon at the Royal College of Music in London, and was awarded the Tagore Gold Medal. He spent a year in Israel studying with Enrique Barenboim and upon his return was pianist in residence at Southampton University for 4 years. IAN BROWN's career involves a wide variety of chamber music and solo work. Last spring he toured the USA with the famed Nash Ensemble and has appeared as soloist with the Bournemouth and BBC Welsh Orchestras. He regularly partners Ruggiero Ricci and Henryk Szeryng, with whom he recently toured Japan.

PROGRAMME

SONATA in F, Op. 6 — Richard Strauss

Allegro con brio
Andante ma non troppo
Allegro vivo

SONATA NO.1 D MINOR (1915) — Claude Debussy

Prologue
Sérénade
Finale

Intermission / Entracte

SUITE POPULAIRE ESPAGNOLE — Joaquin Nin

Vieja Castilla
Murciana
Asturiana
Andaluza

SONATA NO.1 E MINOR, Op.38 — Johannes Brahms

Allegro non troppo
Allegretto, quasi minuetto
Allegro

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Le concert de ce soir sera diffusé dans la série **"IN CONCERT"**, dimanche le 27 décembre, 1981 à 11h05 sur CBC stéréo 93.5

Producer/Réalisatrice: Kit Kinnaird

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 13 November 1981 8:30 p

McGILL CHAMBER SINGERS

& instrumental ensemble

directed by FRED STOLTZFUS

CHAMBER SINGERS:

SOPRANOS
soloists: Marie-Claude Arpin
Susan Eyton-Jones
Michele Gagné
Francine Labelle
Marla Mayson
Madeleine Palmer-Rousseau
Catherine Creighton
Anne-Marie Denoncourt
Elizabeth Naylor
Patricia Place

ALTOS
soloist: Marie Forte
Elizabeth Bolton
Martina Brehmer
Rickey Gibson
Martha Hervieux
Michele Vaudry

BASES
soloists: Desmond Byrne
Patrick Hare
François Guay
Malcolm Harvey
Aidan Hollis
Tom Rainsford
Jean Michel Serani
Raffi Toumayan

TENORS
soloists: Perry Canestrari
Vassilios Hadjinicolaou
Robert Craig
John Gilbert
Jean-François Morin

INSTRUMENTALISTS:

Harpsichord: Peter Smyth
Organ: Josée April
Rehearsal accompanist:
Anne-Marie Denoncourt

violins: Sylvie Allaire
Pierre Chouinard
Karen Langille
Sophie Rivard
violas: Andrew Bacon
François Barbeau
cellos: Lyssa Fergus
Annabelle Ship
bass: Michel La Chance

oboes: Kathy Davies
Normand Forget
Jana Wyber
trombones: Tim Booth
Phil Cousineau
Dominique Lortie
bassoon: Annette Champness

I Psalm 69, 2

Deus in adiutorium meum intende,
Domine ad adiuvandum me festina.
Gloria Patri et Filio
et Spiritui Sancto:
Sicut erat in principio et nunc
et semper,
et in saecula saeculorum.
Amen. Alleluia.

E: Make haste, O God, to deliver me;
make haste to help me, O Lord.
Glory be to the Father, and to the
Son, and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be,
world without end. / Amen. Alleluja.

Fr: O Dieu, hâte-toi de me délivrer!
Seigneur, hâte-toi de me secourir!
Gloire au Père et au Fils...

II Psalm 109

Dixit Dominus Domino meo. Sede a
dextris meis;
Donec ponam inimicos tuos scabellum
pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Iuravit Dominus, et non paenitebit eum:
Tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus a dextris tuis
confregit in die irae suae reges.
Iudicabit in nationibus, implebit
ruinas:
conquassabit capita in terra multorum
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri et Filio...

E: The Lord said unto my Lord:"Sit thou
at my right hand until I make thine
enemies thy footstool".
The Lord shall send the rod of thy
strength out of Zion: "Rule thou.."
...
The Lord hath sworn, and will not
repent: "Thou art a priest for ever
after the order of Melchizedek".
...
He shall judge among the heathen;
he shall fill the places with dead
bodies; he shall wound the heads of
many countries...
Glory be to the Father,...

Fr: Le Seigneur a parlé à mon Seigneur:
"Assieds-toi..jusqu'à ce que je fasse
de tes ennemis ton marchepied."
Le Seigneur étendra de Sion le
sceptre de ta puissance: "Domine...'
...
Il exerce la justice parmi les na-
tions; une grande bataille se fera;
il brise des têtes sur toute
l'étendue du pays... /Gloire...

III Psalm 112

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super caelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit
in caelo et in terra?
Suscitans a terra inopen,
et de stercore erigens pauperem:
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri et Filio...

E: Praise, O ye servants of the Lord,
praise the name of the Lord...
From the rising of the sun until
its going down / The Lord's name
be praised...
He raiseth up the poor out of the
dust..the needy out of the dunghill;
...He maketh the barren woman to
keep house, and to be a joyful
mother of children. /Glory be ...

Fr: Serviteurs du Seigneur, louez,
louez le nom du Seigneur!...
Du lever du soleil jusqu'à son
coucher, que le nom du Seigneur
soit célébré!
De la poussière il retire le pauvre,
du fumier il relève l'indigent...
Il donne une maison à celle qui était
stérile..et des enfants./Gloire ...

IV Psalm 121

Laetatus sum in his, quae dicta sunt
mihi: In domum Domini ibimus,
Stantes erant pedes nostri,
in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas:
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini:
testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
loquebar pacem de te:
Propter domum Domini Dei nostri,
quaesivi bona tibi.
Gloria Patri et Filio...

E: I was glad when they said unto me:
Let us go to the house of the Lord!
Our feet shall stand
within thy gates, O Jerusalem....
For there are set thrones of judgment,
the thrones of the house of David.
Pray for the peace of Jerusalem!...
For my brethren & companions' sakes,
I will now say, Peace be with thee.
Becuase of the house of the Lord
our God / I will seek thy good.
Glory be to the Father, ...

Fr: Je suis dans la joie quand on me dit:
Allons à la maison du Seigneur!
Nos pieds s'arrêttent
dans tes portes, Jérusalem....
Car là sont les trônes pour la justice,
les trônes de la maison de David.
Demandez la paix de Jérusalem! ...
A cause de mes frères et de mes amis,
je désire la paix dans ton sein.
A cause de la maison du Seigneur..
je fais des voeux pour ton bonheur.
Gloire aux Père ...

V Psalm 126

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui
aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquan sederitis;
qui manducatis panem doloris
cum dederit dilectis suis sommum.
Ecce, haereditas Domini filii:
merces fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium
suum ex ipsis: / non confundetur
cum loquetur inimicis suis in porta.
Gloria Patri et Filio...

E: Except the Lord build the house,
they labour in vain that build it:
except the Lord keep the city,
the watchmen waketh but in vain.
It is vain for you to rise up early,
to sit up late,
to eat the bread of sorrows:
for so he giveth his beloved sleep.
Lo children are a heritage of the Lord:
& the fruit of the womb is his reward.
As arrows are in the hand of a mighty
man / so are children of the youth.
Happy is the man that hath his quiver
full of them:
they shall not be ashamed,
but they shall speak with the
enemies in the gate.
Glory be to the Father, ...

Fr: Si le Seigneur ne bâtit la maison, ceux qui la bâtissent travaillent
en vain; / Si le Seigneur ne garde la ville,
celui qui la garde veille en vain.
En vain vous levez-vous matin, vous couchez-vous tard,
et mangez-vous le pain de douleur; il en donne autant à ses bien-
aimés pendant leur sommeil.
Voici, des fils sont un héritage du Seigneur, / le fruit des
entrailles est une récompense. /Comme les flèches dans la main d'un
guerrier, / ainsi sont les fils de la jeunesse.
Heureux l'homme qui en a rempli son carquois!
Ils ne sont pas confus, / quand ils parleront avec des enemis
à la porte.
Gloire au père et au Fils ...

VI Psalm 147

Lauda Jerusalem Dominum:
lauda Deum tuum Sion.
Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.
Qui posuit fines tuos pacem:
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
velociter currit sermo eius.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas:
ante faciem frigoris eisu quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aqueae.
Qui annuntiat verbus suum Jacob:
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.
Gloria Patri et Filio...

E: Praise the Lord, O Jerusalem;
priase they God, O Zion.
For he hath strengthened...thy gates;
he hath blessed thy children within..
He maketh peace in thy borders...
He giveth snow like wool:
He casteth forth his ice like morsels:
He sendeth out his word & melteth them;
He sheweth his word unto Jacob,
his statutes & judgments unto Israel.
He hath not dealt so with any nation:
his judgments, they have not known..
Glory be to the Father, ...

Fr: Jérusalem, célèbre le Seigneur!
Sion, loue ton Dieu!
Car il affermit les barres de tes portes / il bénit tes fils...
Il rend la paix à ton territoire,..
Il donne la neige comme de la laine...
Il lance sa glace par morceaux:...
Il envoie sa parole, et il les fond;..
Il révèle sa parole à Jacob
ses lois & commandements à Israel.
Il n'a pas agi de même pour toutes les nations... / Gloire au Père...

VIII Hymnus

"Ave maris stella"

Ave maris stella,
Dei Mater alma
Atque semper virgo
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nome.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse fuus.

Virgo singularis,
Inter omnes mitis.
Nos culpis solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Tribus honor unus.

Amen.

Hail, O Star of ocean /God's own Mother blest /Ever sinless Virgin /Gate of heav'nly rest -- Taking that sweet Ave /Which from Gabriel came /Peace confirm within us /Changing Eva's name.-- Break the sinners' fetters -- Show thyself a Mother /May the Word divine /Born for us thine infant /Hear our prayers through thine -- Virgin all excelling -- Keep our life all spotless /Make our way secure /Till we find in Jesus /Joy for evermore -- Praise to God the Father /Honour to the Son /In the Holy Spirit /Be the glory one. Amen.
Salut, étoile de la mer /Ste.Mère de Dieu /Toujours Vierge /Porte bénie du ciel -- En entendant l'Ave /Sur les lèvres de Gabriel /Etablis l'homme dans la paix /En retournant le nom d'Eva -- Dénoue les liens des pécheurs -- Montre que tu es Mère /Et qu'il accueille nos prières /Celui qui, pour nous, s'est fait homme /Et voulut être ton enfant -- O Vierge sans égale -- Fais-nous mener une vie pure /Et veille sur notre chemin /Afin qu'un jour nous voyions Jésus -- Louange à Dieu le Père /Honneur au Christ Très-Haut /Ainsi qu'à l'Esprit Saint A tous trois même gloire. Amen.

IX Magnificat

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancilae suae:
Ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
Et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in bracchio suo;
Dispersit superbos mente cordis sui.
Deposuit potentes de sede,
Et exaltavit humiles.
Esurientes implevit bonis,
et divite dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum.
Amen.

My soul doth magnify the Lord
& my spirit hath rejoiced in God my Saviour
For he hath regarded the low estate of his handmaiden: For behold, from henceforth shall call me blessed all generations.
For he that is mighty hath done to me great things; And holy is his name.
And his mercy is on them that fear him from generation to generation.
He hath showed strength with his arm
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats,
And exalted them of low degree.
He hath filled the hungry with good things & the rich he hath sent empty away.
He hath holpen his servant Israel,
In remembrance of his mercy.
As he spake to our fathers,
To Abraham, and to his seed forever.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be,
world without end.
Amen.

Mon âme exalte le Seigneur.
Exulte mon esprit en Dieu mon Sauveur.
Il s'est penché sur son humble servante; désormais tous les âges me diront bienheureuse.
Le Puissant fit pour moi des merveilles: saint est son Nom!
Son amour s'étend d'âge en âge sur ceux qui le craignent.
Déployant la force de son bras, il disperse les superbes.
Il renverse les puissants de leur trône, il élève les humbles.
Il comble de biens les affamés, renvoie les riches les mains vides.
Il relève Israël son serviteur, il se souvient de son amour.
De la promesse faite à nos pères en faveur d'Abraham et de sa race à jamais.

Gloire au Père
et au Fils
et au Saint-Esprit.
Comme il était dès le commencement, maintenant et toujours,
et dans les siècles des siècles.
Amen.

Programme:

VESPERAE MARIAE VIRGINIS — Claudio Monteverdi
Vespers of the Blessed Virgin — 1610
Vêpres de la Vierge

Part I		Psalms 69, 2	
II	*Antiphon 1*	Psalm 109	*Antiphon 1*
III	*Antiphon 2*	Psalm 112	*Antiphon 2*
IV	*Antiphon 3*	Psalm 121	*Antiphon 3*
V	*Antiphon 4*	Psalm 126	*Antiphon 4*
VI	*Antiphon 5*	Psalm 147	*Antiphon 5*

- intermission -

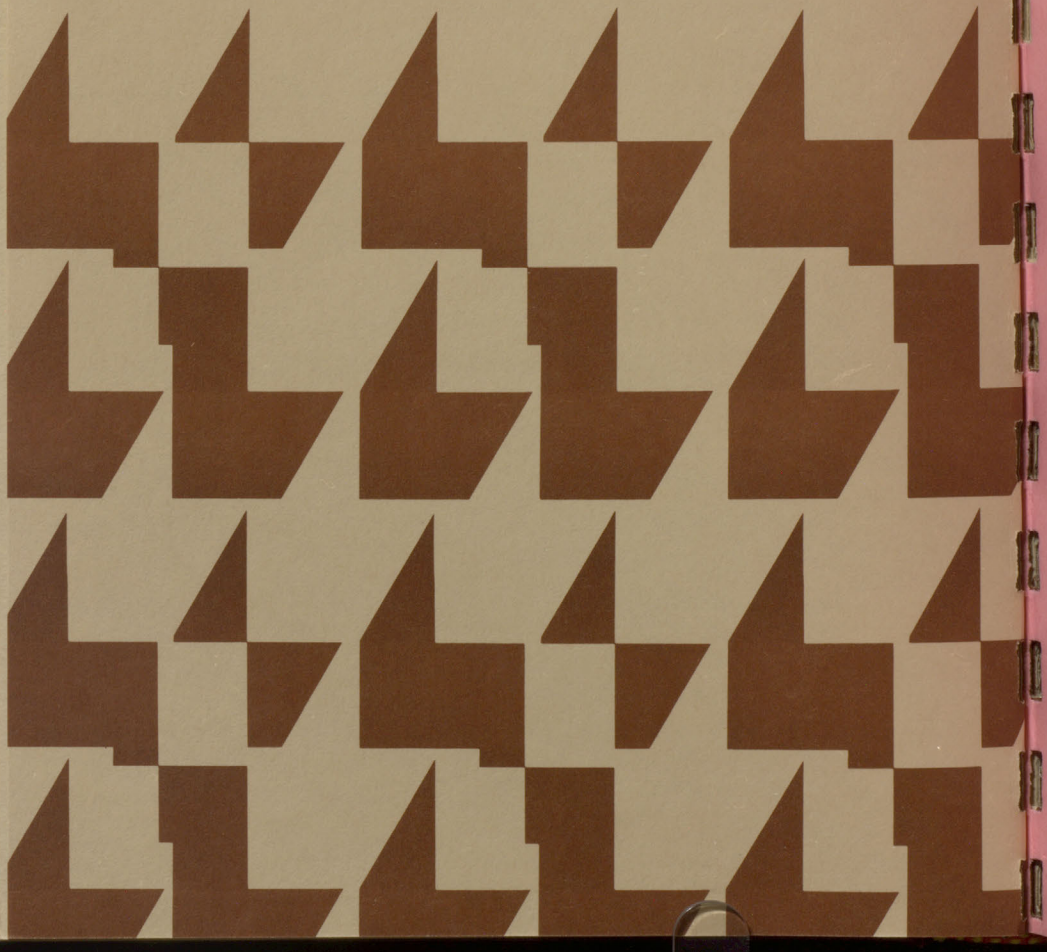
Part VII Sonata sopra "Sancta Maria, ora pro nobis"
VIII Hymnus: Ave maris stella
IX Magnificat

NOTE:
Listeners are requested not to applaud between individual parts./On est prié de ne pas applaudir entre les divers parties.

TEXTS:

PSALMS, HYMNUS, MAGNIFICAT (See programme insert)
PSAUMES, HYMNUS, MAGNIFICAT (voir page volant)
ANTIPHONS / *LES ANTIENNES*:
In this Vesper setting the Gregorian chant antiphons have been chosen from two sources: 4 - Antiphonale of Klosterneuburg; 1,2,3,5 - Antiphonale monasticum pro diurnis horis ...Ordinis Sancti Benedicti. */Dans ces Vêpres les antiennes proviennent de deux antiphonaires de chant grégoriens:*

(1) Nigra sum sed formosa, filiae Jerasulem: ideo dilexit me rex, et introduxit me in cubibulum suum. (2) Iam hiems transiit, imber abiit et recessit: surge amica mea et veni. (3) Pulchra es et decora, filia Jerusalem: terribilis ut castrorum acies ordinata. (4) Revertere, revertere Sunamitis: ut intueamur te: vox Christi quid videbis in Sunamite, nisi castrorum acies ordinata. (5) Ista est speciosa inter filias Jerusalem.



N-O-R-T-H-E-A-S-T B-A-N-D F-E-S-T-I-V-A-L

THE McGILL UNIVERSITY WIND SYMPHONY

Montreal

Music Director: Robert Gibson
Conductors: Tom Talamantes
Eugene Plawutsky

PROGRAMME :

SCENES — V. Reynolds

FETES — C. Debussy
arr. Schaefer

SUITE in a minor — G. P. Telemann
arr. Reed

CONVERSATIONS FOR TIMPANI — J. Serey
solosits: Robert Slapcoff
Pierre Dubé

PHARAOH — J. Guiffre

FESTIVE OVERTURE — D. Shostakovich
arr. Hunsberger

1:30 pm
Saturday, November 14, 1981
Radisson Hotel, Burlington, Vt.

BAND MEMBERS:

flute/ piccolo
I Marcel Calder*
Myrtha Boily
II Evelyn Kiely
Paul St-Laurent
III Jean Parsons

oboe
I Normand Forget*
II Cynthia Flower

clarinet
I Jean Marc Serre*
François Houle(E♭)
II René Quesnel
Jorge Rivera
III Christopher Hall
Leslie Meyers

alto clarinet-Colleen Flanagan
bass clarinet-Joanne Lagendyk
E♭ contra clarinet-Lorraine Pitre

bassoon
I Patricia McMullen*
II Lynn Brown

percussion
Andrew Proctor*
Vincent Dhavernas
André Boulet
Nicole Girard
Pierre Dubé
François Brière

saxophones:
soprano Ingrid Stitt
alto
I Gilbert Duquette*
II Maurice Roy
tenor Jennifer Bell
baritone Henry Gluck

french horn
Amber Adams*
Nadine Lasalle
Pat Hornsby
Marie-Claude Senecal

trumpet
Jean-François Phaneuf*
Bruce McNab
Lucie Wilcott
Alain Pontoreli
Christian Stewart-Patterson

trombone
I Paul De Rosier
II Christopher Smith
III Robert McNally*

euphonium Martin Cloutier

tuba
I Bill Sanders
II Greg McGillis

Librarian: L. Wilcott
Manager: J. Rivera

(* section leader)

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 17 November 1981 8:30 pm

R E C I T A L : :-:-:-:-:-:-:-:-:-:-:-:-:

É L I S E B É D A R D

s o p r a n o

&

M I C H A E L M c M A H O N

p i a n o

:-:

Elise Bédard est titulaire d'une Maîtrise de Musique (interprétation) (McGill '79) donnant actuellement un cours de chant à la Faculté. Michael McMahon (B. en Musique (interprétation) '78) est répétiteur d'opéra et de chant.

Elise Bédard, Master's of Music (Performance) '79, teaches Voice at the Faculty of Music. Michael McMahon, Bachelor of Music (Performance) '78, is an Opera and Vocal Coach at the Faculty.

MONTSALVATGE

CINCO CANCIONES NEGRAS

CUBA DENTRO DE UN PIANO

When my mother wore a strawberry ice for a hat & the ships' smoke was still cigar smoke from dark Vueta Abajo leaves... Cadiz went to sleep amid fandangos & habaneras & a parrot at the piano tried to sing tenor. Tell me, where is the flower that man lusts for so much? My uncle Antonio came back with his insurrectionist air. The Cabana & the Principe thundered through the patios around the harbour. Now shines no more the blue pearl of the sea of the Antillas; it is done for, we are slain. I ran to beautiful Trinidad; Cuba was lost, & now it was true, it was no lie. An escaped gunboat came in singing of it in Guajiras. Havana is already lost; money was to blame. The gunboat fell silent, dismayed. But then, ah! but then was when they took "si" and made it into "yes".

Quand ma mère portait un sorbet à la fraise comme chapeau et quand la fumée des bateaux était de la fumée de cigare havanais...Cadiz s'endormait entre des fandangos et des habaneras, un perroquet sur le piano se prenait pour un ténor... Où est la fleur que l'homme désire tant? Mon oncle Antonio revint avec son air révolutionnaire. Le Cabana et le Principe résonnaient dans le port. La perle bleue des Antilles ne brille plus, nous sommes faits. Je courus vers la belle Trinidad. Cuba était perdue, c'était vrai: un bateau de guerre le chantait en rumba. La Havane est perdue: l'argent est à blâmer. Mais cela arriva quand ils prirent "si" pour en faire "yes".

PUNTO DE HABANERA

The Creole girl goes by in her white crinoline. Sailors, contemplate the foam of her crêpe. She goes by with shimmering dark skin. Girl, don't worry to be alone tonight. I'll ask water to stay emprisoned in your skirt. Your body this evening contains the sound of a dahlia opening. Girl, your body is a fruit asleep in the silvery air. Your fine waist has the nobility of a whip, your skin smells of lime & orange trees. The sailors keep watching you!

La fille créole passe avec sa crinoline blanche. Marins, regardez le crêpe mousseux. Elle passe, sa peau sombre est brillante. Ne crains pas d'être seule ce soir! Je dirai à l'eau de rester emprisonnée dans ta jupe. Ton corps ce soir recèle le bruit d'un dahlia qui s'ouvre, c'est un fruit dans l'air argenté. Ta taille fine est noble, comme un fouet, ta peau sent le citronnier et l'oranger. Les Marins te regardent toujours.

CHEVERE: A man scarred with a razor becomes a razor; he slashes at the moon until he runs out of moon; at darkness until he runs out of darkness; at songs until he runs out of songs; & then at the body of his bad black woman!

L'homme marqué par un razoir devient un razoir; il découpe la lune jusqu'à ce qu'il n'y ait plus de lune; la noiceur jusqu'à ce qu'il n'y ait plus de noiceur; les chants jusqu'à ce qu'il n'y ait plus de chants; puis il se met à découper la chair de sa méchante femme noire!

CANCION DE CUNA: Sleep, my little black child who does not want to sleep. Coconut head, coffee-bean. Your eyes like windows on the sea, close them! The white bogeyman can eat you! You are no slave now and if you sleep, you will get a suit with buttons like a groom. Sleep, coconut head, coffee-bean.

Dodo, mon petit négrillon qui ne veut pas dormir, tête de coco, grain de café; tes yeux comme des fenêtres vers la mer, ferme-les; le sorcier blanc va te manger! Tu n'es plus un esclave et si tu dors, on t'achètera un habit avec des boutons comme un 'groom' ! Dodo, tête de coco, grain de café.

CANTO NEGRO: The solongo from Congo struts by, the black black man. He dances the yambo on one foot. He sings & gets drunk. He keeps time & stumbles, he dances the yambo on one foot! --- Le solongo du congo passe, l'homme voir si noir. Il danse le yambo sur un pied. Il chante et s'enivre, il suit le rhythme et tombe. Il danse le yambo sur un pied!

81-11-17

TRANSLATIONS /en traduction:

MILHAUD

-I-

CHANSONS DE RONSARD

A UNE FONTAINE

Listen to me, lively spring where I drank so often / Lying on your bank idle in the freshness of the wind.

When frugal summer reaps the bare breast of Ceres / The threshing floor complains under the beaten wheat.

May you remain forever sacred for all those who will drink you or lead their herds to you.

May the clear moon always see at midnight in the vale / nymphs near your banks lead the dance with thousand leaps.

A CUPIDON

Day pushes the night and dark night pushes the day that shines with dark shadows.

Autumn follows summer and the rage of the winds is no more after the storm.

But the fever of love that torments me stays with me always without weakening.

It was not me, God, you should have aimed; Your arrow was meant for another.

Pursue the lazy ones and amuse them, but neither me nor those loved of the Muse.

TAIS-TOI, BABILLARDE

Shut up, noisy swallow, or I'll pluck your wing if I catch you or cut your tongue that wags all morning and makes my brain dizzy.

I lend you my chinmey to sing all day all night, when you will, but don't wake me in the morning and take my Cassandra from my arms.

DIEU VOUS GARDE

God keep you faithful messengers of Spring, sweet swallows, cuckoos, nightingales, doves and wild birds who liven the woods with a hundred songs.
God keep you pretty daisies, pretty roses, pretty flowers, & you, buds.. known of the blood of Ajax and Narcissus; and you thyme, anis and melissa, may you be most welcome.

God keep you, colourful troop of butterflies who in the field suck the sweet herbs. And you news-born bees who kiss the yellow and red flowers.

A hundred thousand times, sweet welcome! Oh! I love this season & the soft murmur of the stream. Even at the price of winds & storms that kept me shuttered at home.

-II- RÊVES

MARRONNIERS

Candelabra of mystery, incandescent flame. Flower rising to God, makes the memory of dreams sweeter, incandescent dream as this flower of dreams. Candelabra of my soul.

TOI

Poor in joy, rich in pain, every day my sorrow grows. Crazy hope escapes always. Only your tenderness calms my heart.

CONFIDENCE

Silence is an agnel's feather & floats on the high branches of the oak & laurel. The bird hidden in the night gives it its holy secret. Oh! is it not silence that sings?

MISTRAL

He wakes up singing, falls asleep whistling. He plays with trees, flowers, birds. He chases clouds, dust, stars. Earth shivers, wheat waves. He is rythm, he is life, pretty Mistral, dream of the earth.

"LONG DISTANCE"

Your voice, soft vibration to my ear, goes through cities, mountains, flowers, rivers: nothing stops the enchanting echo hitting & troubling the crystal of my heart.

JEUNESSE

An invisible mast crowned with sky delivers lightning to the four corners of the world. A silent river reflects your face in the deep mirror of the old gray houses. Street slates shiny with rain, perfumed earth, Paris dust, showers, wind, sun, twilight freshness, stagnant golden evenings, memories of love, of youth, of ever.

Programme :

I CHANSONS DE RONSARD (1941) Darius Milhaud
1892 - 1974

-: A une fontaine
-: A Cupidon
-: Tais-toi, babillarde
-: Dieu vous garde

II RÊVES (1942)

-: Marronniers
-: Toi
-: Confidence
-: Le Mistral
-: "Long Distance"
-: Jeunesse

QUATTRO CANZONI POPOLARI Luciano Berio
b. 1925

-: Dolce Cominciamento
-: La Donna ideale
-: Avendo gran disio
-: Ballo

entr'acte

CANCIONES CLÁSSICAS ESPAÑOLAS ('50) Fernando Obradors

-: La mi sola Laureola
-: Al Amor
-: ¿Corazon, porqué pasais?
-: El Majo celoso
-: Con amores, la mi madre
-: Del cabello más sutil
-: Chiquitita la novia

CINCO CANCIONES NEGRAS (1946) Xavier Montsalvatge
b. 1912

-: Cuba dentro de un piano
-: Punto de Habanera
-: Chévere
-: Canción de Cuna
-: Canto negro

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 18 November 1981, 5:00 pm

C H A M B E R M U S I C : MOSTLY CLARINETS

Ensembles of Tom Talamantes

DANCE PRELUDES — Witold Lutoslawski

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Jorge Rivera, clarinet
Marc-André Lamirande, piano

SONATA No.2 in g minor — Georg Friedrich Händel

Larghetto
Allegro
Adagio
Allegro

Jana Wyber, oboe
(student of Margaret Morse)
Claire Lanctôt, piano

CONCERTINO op.26 — Carl Maria von Weber

Lesley Myers, clarinet
Mimi Blais, piano

THREE PIECES — Igor Stravinsky

Mark Simons, clarinet

TRIO op.11 — Ludwig van Beethoven

Allegro con brio
Adagio
Theme and variations

Christopher Hall, clarinet
Mark Fraser, cello
Rickey Gibson, piano

THE FLIGHT OF THE BUMBLE BEE (arr.) — Nikolai Rimsky-Korsakov

Clarinet Choir
solo: Joanne Lagendyk, alto saxophone

FUGUE (arr.) — Dietrich Buxtehude

Clarinet Choir

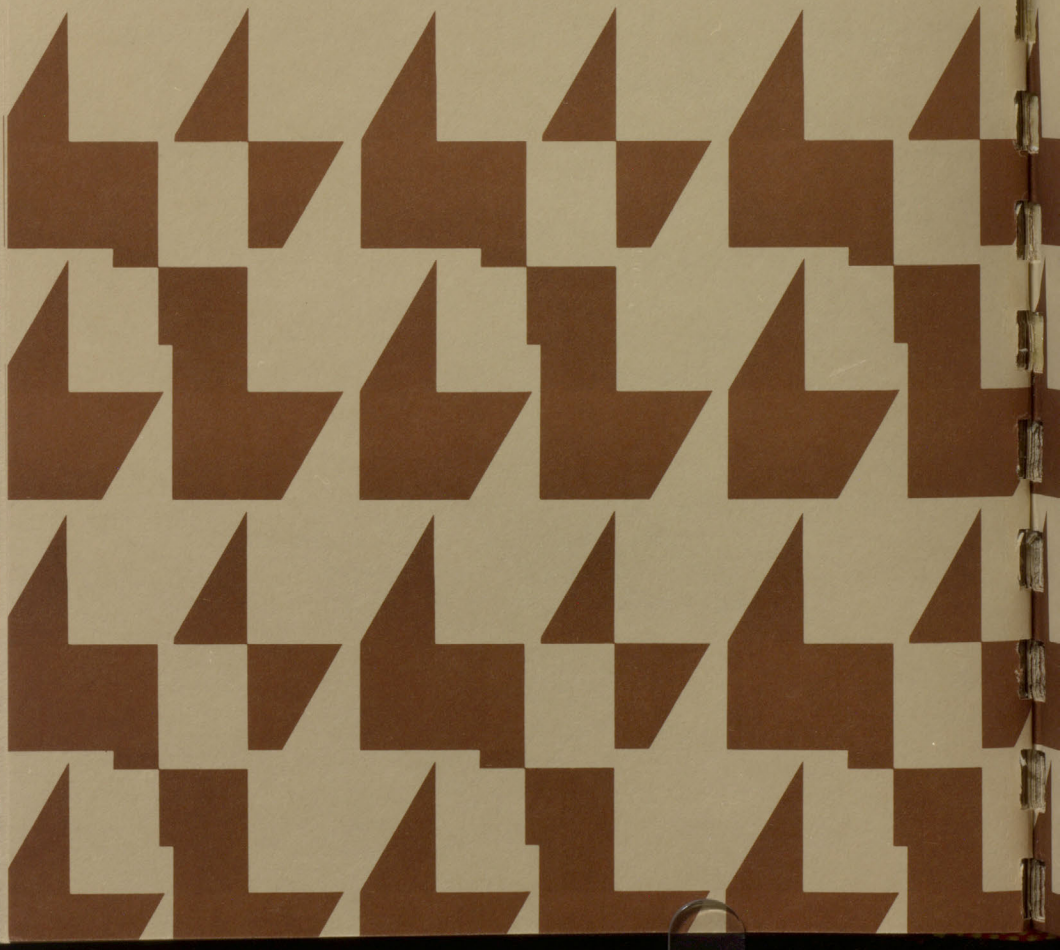
ELITE SYNCOPATIONS (1902) (arr.) — Scott Joplin

THE EASY WINNERS (1901) (arr.)

Clarinet Choir:

Lesley Myers
Mark Simons
Jorge Rivera
Allen Feider
Maurice Carignan
Joyce Martin
Ruth Weber
Colleen Flanagan, alto clarinet
Zaven Zakarian, bass clarinet
Lorraine Pitre, contralto clarinet

direction: Tom Talamantes



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 18 November 1981 8:30

STEPHEN CRISP
&
KENNETH WOODMAN

piano,
four hands

Mr. Crisp and Mr. Woodman have been performing as a piano duo since 1976.
Stephen Crisp is organist and choir director at Saint Matthias' Church in Westmount.
Kenneth Woodman is Associate Director of the McGill Conservatory of Music and teaches piano and piano ensembles at the McGill Faculty of Music.

Les deux interprètes jouent en duo depuis 1976.
Stephen Crisp est Organiste et Chef de choeur à l'église St. Matthias de Westmount.
Kenneth Woodman est directeur adjoint du Conservatoire de usique de McGill et il enseigne le piano à la faculté de musique de McGill.

PROGRAMME

SONATA IN C MAJOR, KV 521 — W. A. Mozart

Allegro

Andante

Allegretto

LEGENDS - BOOK I Op. 59 — Anton Dvořák

1. Allegretto non troppo, quasi Andantino
2. Molto moderato
3. Allegro guisto
4. Molto maestoso
5. Allegro guisto

HUIT VARIATIONS SUR UN THÈME ORIGINAL Op. 35 - D 813 — Franz Schubert

INTERMISSION

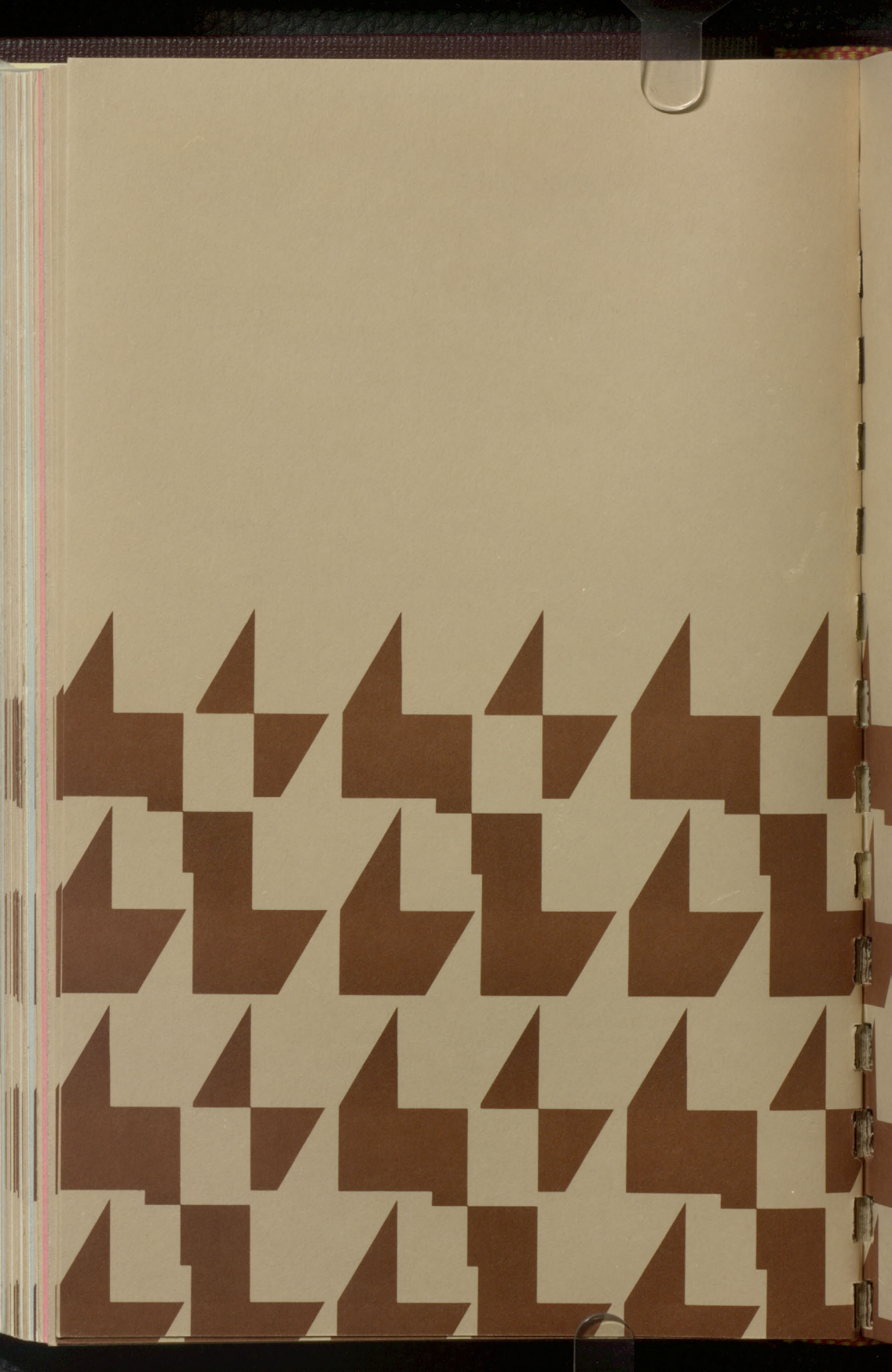
SONATA (1938) — Paul Hindemith

Mässig bewegt

Lebhaft

Ruhig bewegt

ALLEGRO BRILLANTE Op. 92 — Felix Mendelssohn



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 20 November 1981

GALA CONCERT

CHARLES REIN

30th anniversary
his arrival
Montre

P

M.C.: Pierre Rolland

1. Beethoven . . . . . Egmont, ouvertu

Mikael Eliasen, Michael McMahon,
André Sébastien Savoie, Paul Stewart
2 pianos

2. Handel . . . . . "Comfort ye my peopl

(Messiah) . . . . . Air: "Ev'ry Valle

Mozart . . . . . "Il mio tesor

(Don Giovanni)

Richard Verreau, tenor

3. Mozart . . . . . Sonata in E minor K.3

- allegro
- tempo di minuet

George Terebesi, violin

4. Schubert . . . . . "Lebenssturm

(piano-duet, 1828)

Mikael Eliasen

5. Menotti . . . . . Aria: "To this we've co

(The Consul)

Joan Patenaude-Yarnell, soprano

- INTERMISSION -

CHARLES REINER

CHARLES REINER, Canadian pianist of international renown, is celebrating his 30th anniversary in Montreal. Shortly after his arrival in this city he gave his first recital at the Ritz Carlton on November 27, 1951. Three years later he joined the McGill Faculty of Music where he is presently full Professor. He has toured extensively in Europe, Africa, North and South America, assisting celebrated artists such as Szeryng, Oistrakh, Ricci, Forrester, Schack, Janigro, Rampal, and others, and has 35 LP's to his credit. This summer he performed once again at the Tanglewood Festival and recently appeared in the Radio Canada series, 'Les Grands Concerts' with cellist Pierre Fournier. He returns to the Metropolitan Museum Concert Series with Henryk Szeryng this December in New York City.

CHARLES REINER, pianiste canadien de renommée internationale, célèbre le 30e anniversaire de son arrivée à Montréal. Son premier récital eut lieu au Ritz-Carlton, le 27 novembre 1951. Trois ans plus tard, Reiner était nommé à la Faculté de musique de l'Université McGill, où il est maintenant professeur titulaire. M. Reiner a fait des tournées en Europe, en Afrique ainsi qu'en Amérique du Nord et du Sud, avec des artistes de réputation mondiale, tels Szeryng, Oistrakh, Ricci, Forrester, Schack, Rampal, Janigro, etc. Il a enregistré plus de 35 microsillons. L'été dernier, il s'est de nouveau produit au Festival de Tanglewood et, plus récemment, dans la série "Les grand concerts", avec le célèbre violoncelliste Pierre Fournier, sous les auspices de Radio Canada. Au mois de décembre, il participera avec Henryk Szeryng aux Concerts du Metropolitan Museum de New York.

GUEST PERFORMERS • • LES INVITÉS

JOAN PATENAUDE-YARNELL

The Ottawa-born soprano began her early studies in Montreal at the urging of Charles Reiner with whom she coached the recital repertoire extensively. Miss Patenaude-Yarnell sang her first concert and made her first commercial recording with him. She later studied with the renowned Canadian tenor, Raoul Jobin.• Her first major prize was the CBC's nationally televised Talent Festival competition. At 19, she was a winner in the Met Auditions in New York. A year later she made a highly successful operatic debut at the New York City Opera as Micaela in Carmen, with Placido Domingo in the role of Don José.• Miss Patenaude-Yarnell's concert and operatic career takes her all over the world. She recently represented Canada in Australia, giving seven performances at the Sydney Opera House and several recitals with her accompanist, Mikael Eliasen.

Née à Ottawa, le soprano JOAN PATENAUDE-YARNELL s'initia au répertoire de récital sous la direction de Charles Reiner, avec qui elle donna son premier concert et enregistra son premier microsillon. Elle travailla ensuite avec le célèbre ténor Raoul Jobin.◊ Ayant remporté les honneurs du Concours de Radio-Canada, elle sortit lauréate, à 19 ans, des auditions du Metropolitan Opera de New York. Un an plus tard, elle faisait ses débuts au New York City Opera dans le rôle de Micaela (Carmen) aux côtés de Placido Domingo.◊ Mme. Pautenaude-Yarnell poursuit une carrière internationale très active sur la scène de l'opéra et du récital. Elle entre maintenant d'Australie après une série d'engagements au Sydney Opera House et une tournée de récitals avec son pianiste accompagnateur, Mikael Eliasen.

RICHARD VERREAU,
tenor, was born in Chateau-Richer, Quebec. After winning a Quebec competition for young artists he entered Laval University, subsequently leaving for Paris to study with Raoul Jobin. In 1951 he signed a contract with the Lyon opera house to sing *Lakmé, Manon,* & *Pêcheur de Perles.* Returning to Canada he met Benjamino Gigli and went to Rome to study with that master of "bel canto". Verreau was a frequent soloist with the Montreal Symphony and in 1956 made his New York debut. ♦ Soon after he sang Rodolfo in *La Bohème* and the Duke in *Rigoletto* at Convent Garden in London. He became one of the principal tenors in the N.Y.C. Center Opera where he sang until 1963. He travelled through Italy, Belgium, France, Austria and the USSR. He made his Metropolitan Opera debut in Gounod's *Faust.* Countless other roles followed here and in the United States.♦ Mr. Verreau and Mr. Reiner have given many recitals together and remain close friends.

RICHARD VERREAU, né à Château Richer, P.Q., commença à chanter à l'église paroissiale. Lauréat d'un concours provincial, il fit ses études à l'Université Laval. A l'aide d'une bourse du Gouvernement du Québec, il se rendit ensuite à Paris pour y travailler sous la direction de Raoul Jobin. En 1951, il signa un contrat avec l'Opéra de Lyon. De retour au Canada, il fit la connaissance du célèbre ténor Banjamino Gigli et partit pour Rome y étudier avec ce maître du bel canto.◊ Il fit ses début à New York en 1956 dans 'Mignon', puis chanta à Convent Garden les rôles de Rodolfo dans 'La Bohème' et du Duc dans 'Rigoletto'. Il parcourut l'Italie, la Belgique, la France et se fit également applaudir en Union soviétique. Le 28 novembre 1964, il débuta au Metropolitan Opera de New York dans 'Faust', après plusieurs années sur la scène du New York City Opera.◊ M. Verreau a donné de nombreux récitals au Canada et aux Etats-Unis avec Charles Reiner et les deux artistes demeurent très liés.

DENIS BROTT
Born in Montreal, Mr. Brott became a protégé of Gregor Piatigorsky at the University of Southern California and began his solo career in 1971. Solo engagements have taken him throughout the U.S.A., Mexico and Europe. He has appeared with major orchestras in Canada as well and performed with Charles Reiner on Canadian tours and in the USSR.♦ He won first prize at the 22nd International Cello Competition in Munich and other prizes awarded are the Merriweather Post Competition, Young Musicians Foundation (Debut Award) and the Canadian Centennial Competition.♦ Mr. Brott has taught at Interlochen Arts Academy in Michigan, the North Carolina School of the Arts in Winston-Salem and at the University of California at Santa Barbara. In 1980 he joined the world famous Orford Quartet.

Né à Montréal, DENIS BROTT étudia sous la direction de Gregor Piatigorsky à l'U.de Southern California.Les débuts de sa carrière de soliste remontent à 1971. Il s'est produit partout aux Etats-Unis, ainsi qu'au Mexique, en Europe et avec de grands orchestres canadiens. En compagnie de Charles Reiner, il a fait des tournées au Canada et en Union soviétique.◊ Premier Prix au 22e Concours international de violoncelle de Munich il est également lauréat de la Merriweather Post Competition, de la Young Musicians Foundation (Prix Début) et du Concours du centenaire canadien. Denis Brott a enseigné à l'Interlochen Arts Academy, à la School of the Arts de Winston-Salem, et à l'Université de Californie à Santa Barbara. Depuis 1980, il fait partie du très prestigieux Quatuor Orford.

GEORGE TEREBESI,
Hungarian-born violinist, is, so to speak, a "surprise friend" this evening. Concertmaster of the Frankfurt Radio Orchestra and noted soloist all over Europe, he frequently played with Mr. Reiner in Canada. He arrived two weeks ago to take up his post as visiting professor at Laval University, '81-'82.

GEORGE TEREBESI, d'origine Hongroise, est l'"invité surprise" de cette soirée. Violon-solo de l'Orchestre de la Radio de Francfort et soliste réputé partout en Europe, il est arrivé au Canada il y a peine deux semaines. Il occupe un poste de professeur invité à l'Université Laval en '81-'82. M.Reiner a donné plusieurs récitals avec M.Terebesi au Canada.

oboist, English horn player, broadcaster, teacher, MSO member since 1961. On CBC he has hosted 'Music de chez nous', 'Invitation à la musique' (Radio Canada) and been interviewer on 'Les Musiciens par eux mêmes', on which Mr. Reiner was a guest in 1980. In 1971 he founded the Pierre Rolland Quintet (Ensemble Pierre Rolland).

PIERRE ROLLAND: instrumentiste (hautbois et cor anglais), interviewer, professeur, membre de l'OSM depuis 1961. Hôte bien connu des émissions radiophoniques telles que 'Music de chez nous' (CBC), 'Invitation à la musique' (Radio Canada) et 'Les Musiciens par eux mêmes'. Il invita M. Reiner à cette dernière série en 1980. En 1970, il fonda le Quintette Pierre Rolland (Ensemble Pierre Rolland).

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MICHAEL McMAHON
is a graduate of McGill where he studied with Charles Reiner. In 1978 he received a Canada Council Arts Award to study Lieder accompaniment in Vienna with Dr. Erik Werba and in 1980 he graduated from the Hochschule fÜr Musik and darstellende Kunst with a Diploma in Piano-Vocal accompaniment.◆During summers in Austria he participated in classes at the Franz Schubert Institute where he won the accompaniment prize, and at Salzburg's International Summer Academy at the Mozarteum where he worked with distinguished artists such as Elly Ameling, JÖrg Demus, Hans Hotter and Kim Borg.◆ He has performed several concerts in Canada and Austria, including broadcasts. Currently a vocal and opera coach at the University, he is much in demand as a Lieder accompanist.

MICHAEL McMAHON a fait ses études à l'Université McGill sous la direction de Charles Reiner, En 1978, une bourse du Conseil des arts lui permit de poursuivre sa formation à Vienne, auprès d'Erik Werba.◇Deux

...

RICHARD VERREAU,
tenor, was born in Chateau-Richer,
tion for young artists he entered
for Paris to study with Raoul Jobi
Lyon opera house to sing *Lakmé, Ma*
Canada he met Benjamino Gigli and
of "bel canto". Verreau was a fre
and in 1956 made his New York debu
Bohème and the Duke in *Rigoletto* a
one of the principal tenors in the
1963. He travelled through Italy,
He made his Metropolitan Opera deb
roles followed here and in the Uni
have given many recitals together

RICHARD VERREAU
chanter à l'église paroissiale. La
ses études à l'Université Laval.
Québec, il se rendit ensuite à Par
de Raoul Jobin. En 1951, il signa
tour au Canada, il fit la connaiss
partit pour Rome y étudier avec ce
à New York en 1956 dans 'Mignon',
de Rodolfo dans 'La Bohème' et du
l'Italie, la Belgique, la France e
soviétique. Le 28 novembre 1964, i
York dans 'Faust', après plusieurs
Opera. ◊ *M. Verreau a donné de nomb*
Units avec Charles Reiner et les de

DENIS BROTT
Born in Montreal, Mr. Brott became
University of Southern California a
engagements have taken him througho
appeared with major orchestras in C
Reiner on Canadian tours and in the
International Cello Competition in
Merriweather Post Competition, Youn
and the Canadian Centennial Competi
lochen Arts Academy in Michigan, th
Winston-Salem and at the University
he joined the world famous Orford Q

Né à Montréal, D
Gregor Piatigorsky à l'U.de Southern
soliste remontent à 1971. Il s'est produit partout aux Etats-Unis, ainsi
qu'au Mexique, en Europe et avec de grands orchestres canadiens. En compa-
gnie de Charles Reiner, il a fait des tournées au Canada et en Union soviétique. ◊ *Premier Prix au 22e Concours international de violoncelle de Munich,*
il est également lauréat de la Merriweather Post Competition, de la Young
Musicians Foundation (Prix Début) et du Concours du centenaire canadien.
Denis Brott a enseigné à l'Interlochen Arts Academy, à la School of the
Arts de Winston-Salem, et à l'Université de Californie à Santa Barbara.
Depuis 1980, il fait partie du très prestigieux Quatuor Orford.

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en '81-'82. M.Reiner a donné plusieurs récitals avec M.Terebesi au Canada.

ROBERT VEREBES
was born in Budapest, Hungary, where he studied at the Liszt Academy of Music. In 1959 he moved to Montreal and joined the Montreal Symphony Orchestra where he became second solo violist. In 1969 he joined the newly formed Classical Quartet of Montreal and two years later, with several friends, founded Musica Camerata Montreal.♦Mr. Verebes has appeared on many CBC radio and television programmes, as both soloist and chamber performer. He commissioned Jean Coulthard's "Ode for Viola & Orchestra" which he recorded and gave its first public performance in 1979 with the MSO under Franz-Paul Decker.♦He is also viola professor at the Conservatoire de Musique de Montréal.

ROBERT VEREBES a fait ses études à l'Académie Liszt de Budapest, en Hongrie♦ En 1959, il émigra à Montréal et joignit les rangs de l'Orchestre symphonique de Montréal où il accéda au pupitre de 2e altiste. En 1969 il s'associa au nouveau Quatuor classique de Montréal et, en 1971, fonda avec plusieurs de ses amis l'ensemble Musica Camerata.◊ M. Verebes s'est maintes fois fait entendre à la radio et à télévision tant en soliste que dans le répertoire de musique de chambre.◊Il fit à Jean Coulthard la commande de l'"Ode pour alto et orchestre", qu'il a enregistra et exécuta en 1979 avec l'O.S.M. sous la direction de Franz-Paul Decker. Robert Verebes ensiegne l'alto au Conservatoire de musique de Montréal.

MIKAEL ELIASEN
received his early training in his native Denmark. Later he studied with Charles Reiner in Montreal and Dieter Weber in Vienna. He has toured extensively throughout Europe, Great Britain, Russia, Australia, the Orient, Israel and North America. In the USA alone he has been heard in over 450 concerts.♦Many of the world's finest singers have found him an ideal accompanist: Tom Krause, Robert Merrill, Bernadette Greevy, Joan Patenaude-Yarnell, Judith Raskin and the late Bruce Yarnell. Cellist Lynn Harrell has performed with him, and this season marks first appearances with contralto Mira Zakai and mezzo-soprano Rosalind Elias.♦ Mr. Eliasen has served on the juries of the Gina Bachauer International Piano Competition and given masterclasses on accompanying and vocal literature at major universities.

MIKAEL ELIASEN entreprit ses études au Danemark, et les poursuivit avec Charles Reiner, à Montréal, et Dieter Weber, à Vienne.◊ Ses tournées de concerts l'ont amené partout en Europe, en Grande-Bretagne, en Union soviétique, en Australie, dans les pays d'Orient, en Israël et dans toute l'Amérique du Nord. Il s'est produit plus de 450 fois aux seuls Etats-Unis, et des chanteurs de renom international ont sollicité ses services, dont Tom Krause, Robert Merrill, Bernadette Greevy, Joan Patenaude-Yarnell, Judith Raskin et le regretté Bruce Yarnell. Il a joué en compagnie de la violoncelliste Lynn Harrell et donnera prochainement des récitals avec le contralto Mira Zakai et le mezzo-soprano Rosalind Elias.◊ M. Eliasen a fait partie du jury de Concours international Gina Bachauer de paino et plusieurs universités l'ont invité à donner des cours sur le répertoire vocal et l'art de l'accompagnement.

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ans plus tard, il obtint son diplôme d'accompagnement à la Hochschule für Musik und darstellende Kunst. Il suivit des cours à l'Institut Franz Schubert où on lui décerna le prix d'accompagnement, et au Mozarteum de Salzbourg. D'éminents artistes, dont Elly Ameling, Jörg Demus, Hans Hotter et Kim Borg, comptent parmi ses maîtres. ♦ M. McMahon a donné plusieurs concerts au Canada et en Autriche et s'est fait entendre sur les ondes de radio. Répétituer à l'Université McGill, il est fortement sollicité pour sa maîtrise du répertoire vocal allemand.

ANDRE SEBASTIEN SAVOIE,
born in Montreal, studied with Charles Reiner before departing for Europe where his teachers were Carlo Vidusso, Milan, and Dr. Josef Dichler, Vienna. In 1968 he was one of the very few Canadians accepted by the late Geza Anda, in Lucerne.♦ André Sébastien Savoie has played with different symphony orchestras and given numerous recitals in Canada, the USA, and North Africa. He has also been a frequent guest on the CBC. There are many recordings on the R.C.I., Madrigal and Pandore labels to his credit. ♦ While teaching at the Conservatoire du musique du Québec, he pursues a brilliant career as a soloist and chamber music specialist. Throughout his career, he has been one of the leading exponents of contemporary Canadian music.

ANDRE SEBASTIEN SAVOIE est né à Montréal où il a étudié avec Charles Reiner. Des bourses d'études lui ont permis de séjourner en Europe et d'y travailler avec Carlo Vidusso et Josef Dichler. En 1968 il fut aux classes du regretté Géza Anda, un des rares Canadiens invité à participer. Invité de plusieurs orchestres symphoniques, il a aussi présenté quantité de récitals au Canada, aux Etats-Unis et en Afrique du Nord. Il a réalisé des enregistrements sur étiquettes R.C.I., Madrigal et Pandore; on peut l'entend fréquemment aussi sur les ondes de Radio-Canada. ◊ Professeur au Conservatoire de musique du Québec, il poursuit une brillante carrière de soliste et de chambriste. M. Savoie est reconnu comme l'un des chefs de file de la diffusion de la musique canadienne contemporaine.

PAUL STEWART
Born in 1960, the New Glasgow native continued piano studies with Tietje Zonneveld in Halifax, receiving the Toronto Royal Conservatory of Music's ARCT Diploma in Performance in 1978. That same year he represented Nova Scotia in the Canadian National Music Festival and became a student of Charles Reiner at McGill University where he expects to receive his Bachelor of Music this spring. ♦ A stunning interpretation of Gershwin's Concerto in F last February won him first prize in McGill's annual Concerto Competition. Soon after, at only a few days notice, Paul substituted for an ailing William Tritt and played the concerto with the Toronto Symphony. He returned this summer to perform the Grieg Concerto, and in January is invited to perform the Liszt Concerto No.1. ♦ He has been heard on both CBC radio and television. His solo recital that opened the new "Début" series featuring young Montreal artists was broadcast last week.

Né en 1960 à New Glasgow, PAUL STEWART a continué ses études de paino à Halifax, avec Tietje Zonneveld. En 1978 il obtint son diplôme de concert du Toronto Royal Conservatory of Music, il représenta la N.-E. au Festival de musique du Canada et il commença étudier avec Charles Reiner à l'Université McGill...◊ Une éblouissante interprétation du Concerto en fa de Gershwin, en février dernier, lui valut le 1e prix au concours du concerto, à McGill; quelques jours plus tard, il remplaçait William Tritt au pied levé et l'exécutait avec l'Orchestre symphonique de Toronto où il s'est produit de nouveau cet été dans le Concerto de Grieg, et y a accepté de jouer, en janvier 1982, le Concerto no.1 de Liszt.◊ Son récital "Début", de la nouvelle série qui met en vedette de jeunes musiciens, à été diffusé à la radio.

≥TELEX≤
"JOINING MY MANY COLLEAGUES IN OFFERING OUR WARMEST THANKS AND CONGRATULATIONS FOR THE MANY YEARS WE HAVE HAD THE PLEASURE OF YOUR MUSICMAKING AND FRIENDSHIP" RUGGIERO RICCI.

81-11-23

8:00 p.m.

CONCERT GALA

RIENDS / AMIS

l'occasion de son
Oième anniversaire
Montréal

ME

All piano parts except No.1 & 10 are played by Charles Reiner / Toutes les parties de piano à l'exception des nos 1 & 10 sont interprétées par Charles Reiner.

5. Kodály . . . . . Adagio
Robert Verebes, viola

7. Rossini . . . . . La Danza (Tarantella)
Cardillo . . . . . Core 'ngrato (Catari)
Richard Verreau

8. Debussy . . . . . Sonata (1914 -15)
Denis Brott, cello

9. Verdi . . . . . Brindisi
Gershwin . . . . . Summertime (Porgy and Bess)
Joan Patenaude-Yarnell

10. Gershwin . . . . . I've got Rhythm
(variations, 2 pianos)
André Sébastien Savoie & Paul Stewart

11. Verdi . . . . . "Un di felice"
(Traviata; duet, Act I)
Joan Patenaude-Yarnell & Richard Verreau

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 23 November 1981, 8:30 pm

P E T E R S M Y T H , harpsichord

student of John Grew

This recital is presented in partial fulfilment of the requirements for the degree of Master of Music.

Ce récital fait partie des épreuves imposées pour l'obtention de la maîtrise en musique.

p r o g r a m m e

CINQUIEME ORDRE, PIECES DE CLAVECIN, Premier Livre 1713 — François Couperin (1668-1733)

- Prélude
- Allemande La Logivière
- Courante
- Sarabande la Dangereuse
- Gigue
- La Tendre Fanchon
- Les Vendangeuses
- L'Angélique
- Les Ondes

FANDANGO — Padre Antonio Soler (1729-1783)

i n t e r m i s s i o n

PARTITA in B minor (BWV 831) — Johann Sebastian Bach (1685-1750)

- Overture
- Courante
- Gavotte I
- Gavotte II
- Passpied I
- Passpied II
- Sarabande
- Bourée I
- Bourée II
- Gigue
- Echo

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 24 November 1981 8:30 pm

P I A N O ——— R E C I T A L ———

B E V E R L E Y G E R T S M A N

student of Mrs. Master

This recital is presented in partial fulfilment of the requirements for the Concert Diploma.

Ce récital fait partie des épreuves imposées pour l'obtention du diplôme de concert.

NOTES ABOUT THE MUSIC & COMPOSERS

Haydn: Piano Sonata in A♭ major, No.31, Hob XVI:46

Haydn wrote approximately sixty-two solo keyboard sonatas, eight of which are presumed lost or destroyed by the composer for being inferior. The sonatas were intended for performance at private gatherings of musicians and music lovers in the homes of the middle and upper classes in accordance with the tradition of the era. The sonata in A♭ was written around 1768 when Haydn was thirty-six. (The catalogue number reflects the twenty-year delay in its publication.) At that point, the composer had been ensconced in a demanding but secure position as Kapelmeister (composer, conductor, coach, organizer) in the Court of the Esterházy family. The "Sturm und Drang" ("Storm and Stress") movement that had previously permeated the literary arts was beginning to penetrate Haydn's style as evidenced by the intensely expressive slow movement of this sonata. Considered one of the greatest of Haydn's works of the genre,the profound beauty of the Adagio is flanked on either side by light, energetic movements full of the joy that is so characteristic of Haydn's nature.

Beethoven: Sonata in F minor, Op.57

The Sonata Op.57 was sketched in 1804 and completed in 1806. By this time Beethoven had composed the Eroica Symphony, the Op.53 ("Waldstein") Sonata and his only opera, Fidelio. He was becoming increasingly deaf and consequently he had given up his career as a pianist. During this time Beethoven was contemplating marrying Josephine von Brunswick while also showing a marked attraction for her sister, Theresa. The composer was unable to decide which of the two sisters to honour with the dedication of his Sonata and, therefore, he diplomatically chose to dedicate the work to their brother, Count von Brunswick. Beethoven was responsible for naming only one of the thirty-two piano sonatas, the Opus 81a "Lebewohl" ("Farewell"). The title "Appassionata" was selected by Cranz the publisher in order to generate greater public appeal. The term is an appropriate description of this piece which is surely impassioned although in the heroic, never sentimental manner. Beethoven used the expression "appassionata" as an interpretive indication in specific works - the slow movements of Op.2, No.2, Op.106 and the Allegro of Op.111 - to aid in establishing a tempo suitable to the character of the music.
Built on triads, trills and an insistent triplet figure, the first movement creates an intensity heightened by dynamics and expansive proportions. The Andante is a set of four variations based on a simple hymn-like theme opening in the low register and ascending in tiers for three octaves. It develops a progressively more elaborate, faster moving, stronger sounding backdrop for the theme before returning to the calm statement of the initial bars. The final movement is joined to the Andante by an ingenious use of what became a 19th century cliché - the diminished 7th chords. There follows a restless sixteenth note motif that presses on relentlessly (interrupted briefly by a galloping Russian-style theme) ending in a fury of sound.

Debussy: Estampes

Debussy composed his three Estampes in 1903 following the presentation of his opera Pelleas et Mélisande.Each Estampe, translated as a "woodcut" or "engraving", is meant to express certain impressions that were especially vivid in the mind of the composer. Unlike many of Debussy's earlier compositions, this work attained an immediate success when first introduced by Ricardo Vines in 1904 - an occasion on which Jardins sous la pluie was repeated as an encore.
"When one cannot pay for travel, one should substitute for it with the imagination." That Debussy heeded his own counsel is amply illustrated in this group of pieces. The

first Estampe, Pagodes, was inspired by the 1889 World's Fair in Paris which introduced a wide variety of Oriental culture. In particular, the influence of the Javanese music with its gamelan orchestra of mainly percussive instruments can be heard in the bells, gongs and chimes ringing through the oriental pentatonic scales.
The Spanish composer Manuel de Falla, upon being asked what pianistic work was most expressive of his native country, replied without hesitation, "Soirée dans Grenade". This is quite remarkable considering that Debussy never ventured into the country at all. Sinuous, languid melodies, sensuous harmonies and the characteristic rhythm of the habanera that permeates the entire piece evoke the special nocturnal life of Granada. Jardins sous la pluie represents Debussy's return to the sultry weather of Paris in the summer. The piece starts out as a patter of raindrops that develops into a fierce storm and abates with the appearance of the sun replete with a glorious rainbow. Four modal tonalities are used to distinguish the various stages of the storm. Beginning in the minor mode, it achieves an increasing tension by the use of whole-tone and chromatic colours and finally resolves in the triumphant brilliance of the major tonality.

Brahms: Variations on a theme by Paganini, Op.35, Book 1

Brahms wrote to friends in 1876: "I have a peculiar affection for the variation form and consider that it offers great scope to our talents and energies." In that letter he mentions the variations of Bach, Beethoven and Schumann, his greatest musical mentors. The Paganini Variations are the last of his sets of variations for the piano. These were entitled "Studies for the Pianoforte" comprising 2 volumes (or books), each containing fourteen variations on the identical theme. The source of the theme is found in Paganini's twenty-fourth Caprice for unaccompanied violin upon which Paganini himself wrote virtuoso variations as befitted his own performance pyrotechnics.
Brahms was persuaded by Tausig, composer and pianist, to compose these technical exercises when they were working together at the piano in Vienna during 1862-63. Succeeded by musicians such as Rachmaninov and Lutoslawsky in this century, Brahms followed Liszt who wrote an étude on the same theme in 1838. Brahms dedicated the set to his dear friend, the pianist Clara Schumann (wife of the composer). About twenty-five years later, Clara spoke of this Opus 35 as the "Hexenvariationen" or "Witches'Variations" probably alluding to their wicked, multifarious technical demands.

Chopin: Polonaise in $A^{\flat}$ major, Op.53

Chopin, born in Poland of a French father and Polish mother, emigrated to Paris at age twenty-one and spent his remaining eighteen years in France in the company of such artists as Liszt, Delacroix and Heine. The Polonaise, Op.53 was published in 1843 and appears to have been written in the previous year. This was during the period when Chopin was enjoying his romantic involvement with the celebrated novelist George Sand, renowned both for her work and her unconventional personality.
The Polonaise is a stately dance or instrumental piece with its origins in the court ceremonies of Poland. J.S.Bach, W.F.Bach and Goldberg (for whom Bach wrote his famous variations) composed Polonaises in the seventeenth century but the classic form developed circa 1800. It may be defined as music in moderate 3/4 time, having phrases without upbeat, often containing a short repeated rhythmic motif and characterized by an eighth note, followed by two sixteenth and four eighth notes. This last characteristic is given only a short-lived but dignified treatment within Op.53. Beethoven, Schubert and Weber wrote Polonaises early in the nineteenth century. Later in the century Mussorgsky and Tchaikovsky also wrote Polonaises, but it was Chopin who was responsible for the enduring popularity of the form which became the symbol of Polish nationalism.
Of his sixteen Polonaises for solo piano, the Op.53 is a fine realization of the dramatic potential inherent in the genre. This work is familiar to a broad sector of the public because it is featured in the film about Chopin and used as the motif of the song "Cheek to Cheek". It has been nicknamed the "Héroïque" or "Drum" Polonaise for conjuring up images of a great battle in the true heroic style.

(Beverley Gertsman)

LES COMPOSITIONS

Haydn: Sonate pour piano en la bémol majeur, no.31, Hob. 16-46.

Haydn a écrit soixante-deux sonates pour clavier solo dont huit ont été détruites par lui parce qu'il ne les trouvait pas assez bonnes. Ces sonates étaient jouées à l'occasion de petites réunions intimes de musiciens et mélomanes qui étaient organisées par des gens aisés selon la tradition de l'époque. La sonate en la^{b} date de 1768 alors que Haydn avait trente-six ans. (Le numéro de catalogue traduit le retard de vingt années intervenu dans sa publication). Haydn était alors confortablement installé au poste de maître de chapelle (compositeur, chef d'orchestre, répétiteur, organisateur) à la cour du prince Esterházy. Le mouvement "Sturm und Drang" qui s'était déjà infiltré dans les arts littéraires commençait à imprégner l'oeuvre de Haydn comme en témoigne le mouvement lent éminemment expressif de cette sonate. Cette sonate passe pour l'une des plus belles oeuvres du compositeur; son Adagio d'une étonnante beauté est pris entre deux mouvements légers pleins de gaieté, très caractéristiques de la nature de Haydn.

Beethoven: sonate en sol mineur, opus 57

La sonate op. 57 fut esquissée en 1804 et achevée en 1806. Beethoven avait déjà composé la symphonie "Héroïque", sa sonate op. 53 (Waldstein) et son seul et unique opéra, Fidelio. Sa surdité allait de mal en pis et il avait dû abandonner sa carrière de pianiste. C'est vers cette époque que Beethoven envisagea d'épouser Josephine von Brunswick tout en étant fortement attiré par la soeur de celle-ci, Theresa. Ne sachant à laquelle des deux dédier sa sonate, il opta fort diplomatiquement pour leur frère, le comte von Brunswick. Beethoven n'a donné de nom qu'à une seule de ses trente-deux sonates pour piano, la sonate des "Adieux", opus 81a. L'Appassionata fut ainsi nommée par son éditeur, Cranz, à titre purement publicitaire. Il faut dire que ce titre convient particulièrement bien à cette oeuvre très passionnée dans le sens héroïque et non sentimental du terme. Beethoven n'a utilisé cet adjectif "appassionato" qu'à titre d'indication pour l'interprétation des mouvements lents de l'op. 2 (n^{o} 2) et de l'op. 106 et de l'Allegro de l'op. 111.

Bâti sur des triades, des trilles et des triolets répétés, le premier mouvement est empreint d'une rare intensité que viennent renforcer sa dynamique et ses vastes proportions. L'Andante est une série de quatre variations basées sur un thème hymnique simple débutant au bas du registre et montant graduellement sur trois octaves. Il se transforme progressivement en une toile de fond plus rapide et plus puissante avant de revenir au calme des premières mesures. La jonction entre l'andante et le dernier mouvement se fait au moyen d'un procédé fort ingénieux, devenu presque un cliché au XIX^{e} siècle, à savoir l'accord de septième diminuée. Vient ensuite un motif en doubles croches qui ne s'arrête plus (interrompu brièvement par un thème à la russe galopant) et l'oeuvre se termine dans un tourbillon de notes.

Debussy: Estampes

C'est en 1903 que Debussy a composé ses trois Estampes, après la représentation de son célèbre Pelléas et Mélisande. Chaque estampe exprime certaines impressions très vivaces dans l'esprit du compositeur. Contrairement à nombre de ses compositions préalables, les Estampes ont connu un succès immédiat lorsqu'elles ont été jouées pour la première fois par Ricardo Vines en 1904 qui donna en bis les Jardins sous la pluie.

"Si l'on ne peut se permettre de voyager, on peut toujours le faire en imagination". Les Estampes illustrent à merveille cette phrase de Debussy. La première, Pagodes, s'inspire des progressions par blocs sonores des orchestres balinais que Debussy avait pu entendre quatorze ans plus tôt, à l'Exposition universelle de Paris de 1889.

Manuel de Falla à qui l'on demandait quelle oeuvre pianistique évoquait le plus son pays natal, répliqua sans hésitation, "Soirée dans Grenade". Cela est d'autant plus remarquable que Debussy ne mit jamais les pieds en Espagne. Fondée sur l'accord plutôt que sur la ligne mélodique, Soirée dans Grenade évoque les harmonies sensuelles et les mélodies languissantes de cette ville espagnole avec son rythme caractéristique d'une Habanera. Jardins sous la pluie nous ramène aux "printemps pourris" de l'Ile de France. L'oeuvre débute par un crépitement de gouttes de pluie qui se transforme en un orage déchaîné; le tout finit par s'apaiser et le soleil réapparaît au milieu d'un extraordinaire arc-en-ciel. L'auteur utilise quatre tonalités modales pour différencier les quatre stades de l'orage. Il commence par le mode mineur, continue avec les tons entiers et les couleurs chromatiques pour finir avec l'éclat triomphant de la tonalité majeure.

Brahms: Variations sur un thème de Paganini, opus 35, Livre I

Brahms écrivit ceci à des amis en 1876: "J'affectionne tout particulièrement la forme variation car elle offre de vastes possibilités à nos talents et énergies". Il mentionne dans cette lettre les variations de Bach, Beethoven et Schumann, ses trois grands mentors. Les Variations sur un thème de Paganini sont les dernières de ses séries de variations pour le piano. Elles avaient pour titre "Etudes pour le piano" et étaient divisées en deux volumes contenant chacun quatorze variations sur un même thème. Ce thème est emprunté au vingt-quatrième Caprice de Paganini pour violon sans accompagnement, sur lequel Paganini a lui-même écrit des variations brillantes à la mesure de son extraordinaire virtuosité.

C'est le compositeur et pianiste Tausig qui convainquit Brahms de composer ces exercices éminemment techniques alors qu'ils travaillaient le piano ensemble à Vienne en 1862-1863. Voulant égaler des musiciens de son siècle comme Rachmaninov et Lutoslawsky, Brahms suivit l'exemple de Liszt qui écrivit une étude sur le même thème en 1838. Brahms dédia cette oeuvre à sa très chère amie Clara Schumann, pianiste et femme du grand compositeur. Quelque vingt-cinq ans plus tard, Clara taxa ces Variations de l'opus 35 d'ensorcelées, sans doute à cause des prouesses techniques qu'elles exigent de leur exécutant.

Chopin: Polonaise en la^{b} majeur, opus 53.

Né en Pologne d'un père français et d'une mère polonaise, Chopin émigra à Paris à l'âge de vingt-et-un ans et c'est en France qu'il passa les dix-huit ans qui lui restaient à vivre en compagnie d'artistes comme Delacroix, Liszt et Heine. La polonaise de l'opus 53 fut publiée en 1843 et il semble qu'elle aurait été composée l'année précédente. C'est durant cette époque que Chopin eut sa liaison romantique avec la célèbre romancière George Sand.

La polonaise est une danse majestueuse ou un genre instrumental dont les origines remontent aux grandes cérémonies de la Cour de Pologne. J.-S. Bach, W.F. Bach et Goldberg (pour qui Bach composa ses célèbres variations) écrivirent des polonaises au XVIIe siècle mais sa forme classique ne s'est vraiment développée que vers 1800. C'est un morceau à 3/4 dont certaines phrases sont sans anacrouse et qui contient souvent un motif rythmique bref et répété qui se caractérise par une croche suivie de deux doubles croches et de quatre croches. On retrouve cela dans l'opus 53. Beethoven, Schubert et Weber ont écrit des polonaises au début du dix-neuvième siècle. Après eux, Moussorgsky et Tchaïkovski ont aussi composé des polonaises, mais c'est grâce à Chopin que cette forme est devenue le véritable symbole du nationalisme polonais.

Sur les seize polonaises qu'il a écrites pour le piano, l'opus 53 illustre à merveille le potentiel dramatique du genre. Cette oeuvre est connue d'un vaste public du fait qu'elle est jouée dans le film tourné sur le grand compositeur et qu'elle sert de motif à la chanson "Cheek to Cheek". On l'a surnommée l'héroïque car elle évoque les images d'une grande bataille dans le genre vraiment héroïque.

(Beverly Gertsman)

81-11-24

programme:

SONATA IN A^b, Hob. XVI:46 ..... Josef Haydn

Allegro moderato
Adagio
Finale : presto

SONATA IN $F^\#$ minor, Op.57 .... Ludwig van Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

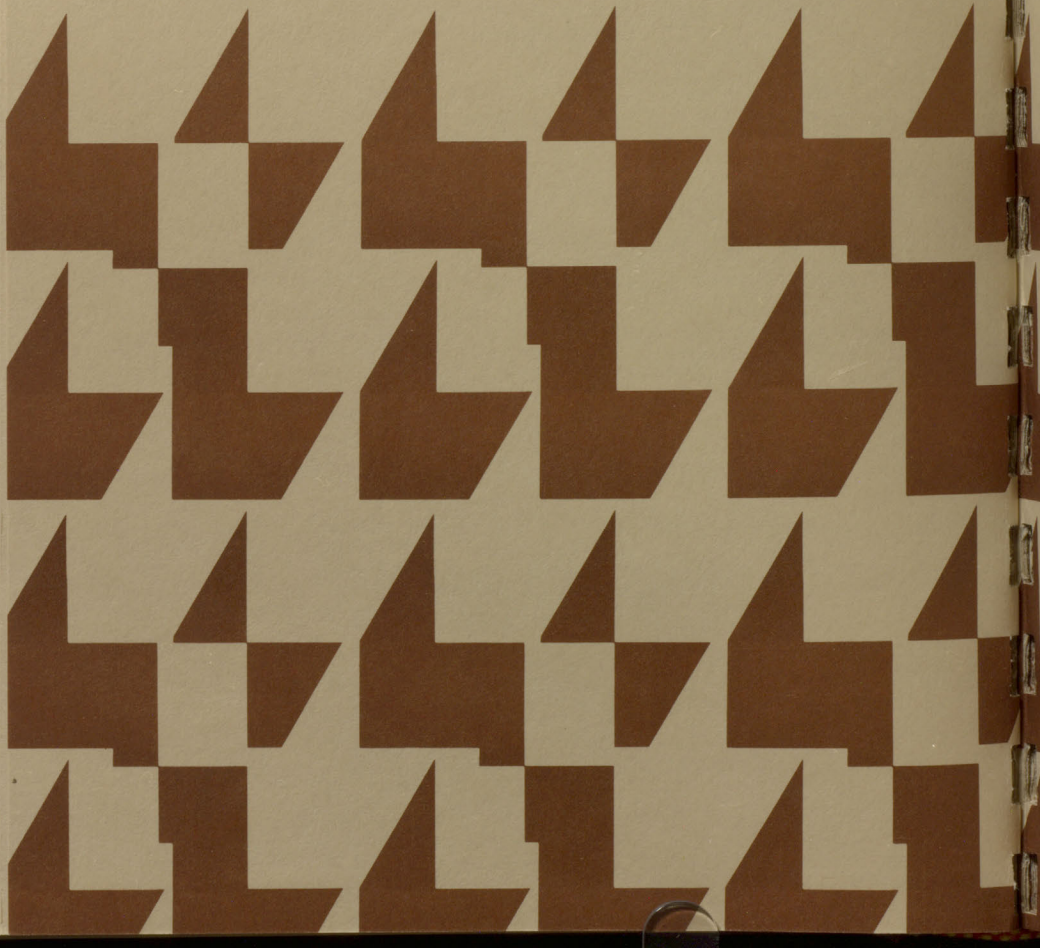
- intermission -

ESTAMPES ..... Claude Debussy

Pagodes
La soirée dans Grenade
Jardins sous la pluie

VARIATIONS ON A THEME OF PAGANINI .... Johannes Brahms
Op.35, Book 1

POLONAISE No.6 IN A^b, Op.53 ..... Frédéric Chopin



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 25 November 1981 5:00pm

S T U D E N T R E C I T A L - "P I A N O S"

LUDWIG SEMERJIAN
ANDREW THOMAS

piano students of Charles Reiner

TAKUHI SEDEFCI
NATALIE LEDDEN

piano ensemble class of Luba Zuk

MARGARET ROSE ETIENNE, piano
RENE VACHON, violin
THERESE RYAN, cello

chamber ensemble class of Luba Zuk

Programme:

CONCERTINO FOR TWO PIANOS — Shostakovich
Op. 94 in A minor

- Adagio
- Allegretto

Takuhi Sedefci & Natalie Ledden, pianists

IMPROVISATIONS, Op. 20 — Bartok

1. Molto moderato
2. Molto capriccioso
3. Lento rubato
4. Allegretto scherzando
5. Allegro molto
6. Allegro moderato - molto capriccioso
7. Sostenuto rubato (à la mémoire de Claude Debussy)
8. Allegro

Ludwig Semerjian, piano

VARIATIONS ON A THEME OF CORELLI — Rachmaninov
Op. 42

Andrew Thomas, piano

TRIO FOR PIANO, VIOLIN & CELLO — Beethoven
Op. 1, no. 3, in C minor

Margaret Rose Etienne, piano
René Vachon, violin
Thérèse Ryan, cello

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 25 November 1981, 8:30 pm

CONCERT BAND

RICHARD LAWTON, director

Band members

Piccolo
Suzanne Byrnes

Flutes (first half)
Dominique Gibbens
* Michèle Moreau
Chantal Rheaume
Suzanne Richard
(second half)
Terry Christopherson
Caroline Coulombe
* Suzanne Gagnon
Françoise Lamarche

Oboe
Robin Joss

Bassoon
Johanne Leveillée

Cornets
Peter Cook
* Manon Dufresne
Michael Perkins
Anthony Pradel
Ron Segal

Trumpets
Dany Lesage
Andrew Simons

Trombones
George Anhang
* Phil Cousineau
Tracy Persaud
Lynn Richards
Stephen Rowatt

* denotes principal player

Manager: Maurice Carignan
Librarian: Suzanne Byrnes

Clarinets
Yves Adams
Maurice Carignan
Sebastian Difelice
Allen Feider
Heidi Gray
Linda Lee
Joyce Martin
Michael McGee
* Mark Simons
Ruth Weber

Alto Clarinet
Serge Bélanger

Bass Clarinet
Renaud Tellier

Saxophones
* André Bélanger
Jacques Brazeau
Doug Friend
Jean Marc Lefebvre
Bernard Savoie
Martin Smit

Horns
Nancy Atkins
* Richard Chenier

Tubas
Naomi Boyle
* Wayne Jones

Percussion
Helen Barclay
* Perry Canestrari
Jean-Yves Laporte
Greg MacIntosh
Slobodan Popovic

programme

EGMONT OVERTURE — Ludwig van Beethoven
arr. Theo. Moses-Tobani

CONCERTINO FOR CLARINET — Carl Maria von Weber
arr. M. L. Lake

soloist: Mark Simons

SELECTIONS FROM "RIGOLETTO" — Giuseppe Verdi
arr. V. F. Safranek

intermission

THREE IDIOSYNCRASIES (1972) — Brian Sexton

I Fanfare for a First Inversion
II Parallelegy
III First and Last Fandango

guest conductor: Brian Sexton

KANON — Johann Pachelbel
trans. M. Gardner

FINALE from SYMPHONY No.2 — Charles Ives
trans. J. Elkus

*

Richard Lawton is Associate Professor and Chairman of the Performance Department in the Faculty of Music. He performs regularly as trombonist with the Mount Royal Brass Quintet.
Richard Lawton est professeur agrégé et directeur du Département d'interprétation de la Faculté de musique. Il est le tromboniste du Mount Royal Brass Quintet.

Diplomé de l'Université Mount Allison, Brian Sexton est étudiant en maîtrise (composition) à McGill. Il a fréquemment dirigé différents orchestres dans les Maritimes.
Brian Sexton is a Master's student in Composition at McGill. He is a graduate of Mount Allison University and has conducted extensively in the Maritimes.

Mark Simons is a student of Professor Emilio Iacurto and is at present in the first year of the B.Mus (Performance) program. Mark Simons est un élève du professeur Emilio Iacurto, actuellement en première année du Baccalauréat en musique (interprétation).

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 27 November 1981, 8:30pm

J A Z Z B A N D S I & II

directed by
GERRY DANOVITCH

PART I: jazz band II

NEVERBIRD . . . . . Ray Brown
DOIN' THE BATHTUB BOOGIE . . . Gordon Goodwin
HERE'S THAT RAINY DAY . . arr. by Dec Barton
PERNOD . . . . . Nick Ayoub
SASSY STRUT . . . . . John Labarbera
WIND MACHINE . . . . . Sammy Nestico

players

SAXES: Alto / Gilbert Duquette
Jennifer Bell
Tenor / Pierre Perron
Henry Gluch
Baritone / JoAnne Lagendyk

TROMBONES: Martin Cloutier
Mark Eaman
Phil Cousineau
Bass / Tim Booth
Steve Rowat

TRUMPETS: Bruce MacNab
Jocelyn Lapointe
Ghislain Potvin
Dany Lesage
Jean-François Phaneuf

PIANO: James Gelfand
Charles Guerin

GUITAR: Sid Freund

BASS: David Langstroth

DRUMS: Wally Macklin
Geoffrey D. Lang

JAZZ BAND I & II Manager-Librarians: Lynn Brown
Joanne Lagendyk

(intermission)

PART II: jazz band I

BIRDLAND . . . . . Joe Zawinul
arr. Glenn Morrison

SUPERBONE MEETS THE BADMAN . . Jay Chattaway

BODY AND SOUL . . . . . John Green
arr. Marty Paich

STRIVE FOR JIVE . . . comp.& arr. Toshiko Akiyoshi

DANCE TO YOUR HEART . Maynard Ferguson & Nick Lane
arr. Nick Lane

EXPLOSION . . . . . Matt Catingub

players

SAXES:	Alto /	Ingrid Stitt
		Joanne Lagendyk
	Tenor /	Gilbert Duquette
		Mike Letovsky
	Baritone /	Lynn Brown
TROMBONES:		Paul Des Rosiers
		Marc Eaman
		Dominique Lortie
		Stephen Rowat
	Bass /	Serge Filiatreault
TRUMPETS:		Morris Macklin
		Bruce MacNab
		Jean-François Phaneuf
		Ghislain Potvin
		Christian Stewart-Patterson
RHYTHM:	Piano	Luc Beaugrand
	Guitar	Jimmy Mauldin
	Bass	Simon Dupire
	Drums	Jeff Wolpert

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 30 November 1981, 8:30 pm

P I A N O - - - - R E C I T A L - - - -

M I M I B L A I S - - - - - - - - - - - -

student of Prof. Morton - - - - - - - - - - - - -

This recital is presented in partial fulfilment of the requirements for the Concert Diploma.

Ce récital fait partie des épreuves imposées pour l'obtention du diplôme de concert.

programme:

SONATA IN D major — Domenico Scarlatti (1660-1725)
Longo 424

SONATA IN D minor — Domenico Scarlatti
Longo 422

SONATA, Opus 57 — Ludwig van Beethoven (1770-1827)
("Appassionata")

- Allegro assai
- Andante con moto
- Allegro ma non troppo

- intermission -

FANTASIAS, Opus 116 — Johannes Brahms (1833-1897)

1. Cappriccio
2. Intermezzo
3. Cappriccio
4. Intermezzo
5. Intermezzo
6. Intermezzo
7. Cappricio

SONATA NO. 3 in A minor — Sergei Prokofiev (1891-1953)
Opus 28

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 1 December 1981, 8:30 pm

McGILL WOMEN'S CHORALE, director: Kathleen Anders

McGILL UNIVERSITY CHORUS, director: Winston Purdy

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part I (CHORALE & CHORUS CAROL GROUP)

A CEREMONY OF CAROLS, Op. 28, Benjamin Britten

1. Procession
2. Wolcum Yole!
3. There is no rose
4a. The Yonge Child
4b. Balulalow
5. As dew in Aprille
6. This little Babe
7. Interlude
8. In freezing winter night
9. Spring Carol
10. Deo Gracias
11. Recession

Marla Mayson, soprano; Heike Margolis, alto; Olga Gross, harp; The McGill Women's Chorale

CAROLS, arr. Martin Shaw

Noël Nouvelet
Quelle est cette odeur agréable?
Patapan

The McGill University Chorus, carol group

FOLKS SONGS OF THE FOUR SEASONS, Ralph Vaughan Wil

i. Children's Christmas Song
ii. Wassail Song
iii. In Bethlehem City
iv. God Bless the Master

Mary Lynn Fiske, soprano; Sharon Stevenson, piano; The McGill Women's Chorale

- intermission -

PERFORMING GROUPS -

THE McGILL WOMEN'S CHORALE

SOPRANO I	SOPRANO II	ALTO
Rondi Adamson	Marie Bouchard	Lilla Bishop
Laurette Anderson	Sylvie A. Carrière	Manon Bouchard
Lousie Ariano	Linda Cyr	Sylvie Cartier
Sophie Bernard	Cécile Desrosiers	Lisa Dahlgren
Anne Maryse Bernardi	Patricia Doherty	Anne Marie Dupont
Tamara Buris	Poh-Cheng Ee	Kathy Elder
Lisette Canton	Janice Ewanyshyn	Shirley Kalfin
Sylvie Carrière	Drue Ferguson	Isabelle Laplante
Maria Dolnycky	Jana Hancinsky	Naomi Neuberger
Jayne Falkenham	Tammy Levitz	Un Oen
Mary Lynn Fiske	Un-Young Lim	Constance Pathy
Amy Gauthier	Zina Idlin	Suzanne Roy
Elise Goldberg	Irene Mallin	Mela Sarker
Cari Jones	Nancy Premdas	Angeliki Stavridi
Lyn Lalonde	Takuhi Sedefci	Wanda Taylor
Anna Melby	Wendy Sirota	Josée Tellier
Benedikte Petersen	Sevasti Stavridi	Nga Ngoc Vo
Barbara Poole	Sharon Stevenson	
Lyne Vanier	Margaret Thompson	
Sharon Watanabe	Manon Trottier	
Aviva Zukor	Nancy Wilson	
	Janette Yates	

THE McGILL UNIVERSITY CHORUS

(see other side)

INSTRUMENTALISTS FOR "MESSIAH"

VIOLIN I	Philippe David Sophie Rivard Natalie Potvin John Bailey	VIOLIN II	Dragan Djerkic Walter Raschkowan Michael Simon
VIOLA	François Barbeau Jean Grimard	CELLO	Marie Claude Joachim Mulian Armour
BASS	Michel LaChance		
OBOE	Jana Wyber Norbert Forget	BASSOON	Andrée Bédard
TRUMPET	Kirk Wilke Jean François Phaneuf		
HARPSICHORD	Peter Smyth		

THE McGILL UNIVERSITY CHORUS

SOPRANO

Louise Alepin
TAMAR ANTOYAN
Michele Beaudet
Cheryl Brown
Josée Caron
ANDREA CARR--rehearsal accompanist
Louise Caya
CAROL CORMAN
Chantal Daigle
Joanne DeGroot
SHIRLEY ENGSTROM-DAZE
HEIDI EPSTEIN
Anna Ferenc
DIANE GIROUARD
MELISSA GRACEY
LOIS KERR
ANAIT KEUCHGUERIAN
Juli Kim
Deborah Kornachuk
Lynne Lauzon
Manon Legros
SOLVEIG-ANGELIQUE NIKISCHER
Cindy Rosen
MARGARET STUBINGTON
Dina Vincelli
Eleanor Wong
Alma Yep

ALTO

Manon Auger
Lyne Bernier
ANNE BLANCHARD
JULIE BONNEVILLE
CLAIRE BOURQUE
Sandra Cochrane
Judy Cytrynbaum
ANDREE DAGENAIS
LIRIA ECHARRI
PATRICIA GREEN
DEBORAH JACKSON
MAUREEN LAFRENIERE
Denise Lapointe
JOHANNE LEROUX
JOCELYNE LONG
Hélène Lord
PHYLLIS OROFINO
Monique Orvoine
Patricia Reilly

BASS

PATRICK ARNAUD
Antonio Battista
Sammy Benarrosch
ALEX BERTHAULT
JEAN-PIERRE BIRON
Mario Boisclair
François Bourassa
Lionel Burk
Antoine Bustros
Michael Capon
PHILIP COITEUX
LUC CORBEIL
Michael Deppisch
Nick Ditomasso
Louis Dumaine
Ray Kilburn
Mario Leclerc
DON LEUSZLER
Alain Lévesque
GREG MacINTOSH
JAMES MacKAY
Dany Nachman
Marc Patch
John Souranis
Joe Torontour
Stephane Volet
SYDNEY VRANA -- Manager

TENOR

Sylvain Bédard
Ludwig Boyadjian
Louis Des Parois
JACQUES DESJARDINS
MICHEL DOMINGUE
DAMIEN HETU
Charles Leduc
DANIEL MARANGER
STEVEN McMANAMAN
THOMAS MITCHEL
ANDRE ROY
ERIC SIGMAN
Michel St. Amant
MICHAEL WOYTIUK

(CAPITALIZED NAMES - CAROL GROUP for the French carols)

part II (CHORUS & INSTRUMENTS)

MESSIAH, PART I, George Frideric Handel

1. Overture
2. *RECITATIVE (tenor)*- Comfort ye my people
3. *ARIA*- Ev'ry valley shall be exalted
4. *CHORUS:*
   And the glory of the Lord
5. *RECITATIVE (bass)*- Thus saith the Lord
6. *ARIA (alto)*- But who may abide the day of His coming?
7. *CHORUS:*
   And He shall purify
8. *RECITATIVE (alto)*- Behold, a virgin shall conceive
9. *ARIA & CHORUS:*
   O Thou that tellest good tidings to Zion
10. *RECITATIVE (bass)*-
    For behold, darkness shall cover the earth
11. *ARIA*- The people that walked in darkness
12. *CHORUS:*
    For unto us a child is born
13. Pifa: Pastoral Symphony
14. *RECITATIVE (soprano)*-
    a) There were shepherds abiding in the field
    b) And lo, the angel of the Lord came upon them
15. *RECITATIVE*- And the angel said unto them
16. *RECITATIVE*- And suddenly there was with the angel
17. *CHORUS:*
    Glory to God
18. *ARIA (soprano)*- Rejoice greatly, O daughter of Zion
19. *RECITATIVE (alto)*- Then shall the eyes of the blind
20. *ARIA (alto & soprano)*- He shall feed His flock
21. *CHROUS:*
    His yoke is easy, and His burthen is light

Darquise Bilodeau, soprano; Maria C. Popescu, alto;
Tim Sherwood, tenor; Steven Lecky, bass;
The McGill University Chorus; Instrumental ensemble

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 2 December 1981, 8:30 pm

CONTEMPORARY MUSIC ENSEMBLE

direction: Eugene Plawutsky and Bruce Mather

TWO SONGS on texts by Federico Garcia Lorca (1981) — Rick Summers

La Luna Asoma
Danza Da Lua en Santiago

Darquise Bilodeau, soprano
Greg Prest, guitar

PARABLE IV for solo bassoon (1974) — Vincent Persichetti

Annette Champness, bassoon

SONATA for flute and piano (1978) — Oscar Morawetz

Allegretto
Adagio sostenuto
Allegro non troppo

Cynthia Bartlett, flute
Eugene Plawutsky, piano

PER SUONARE A DUE (1973) — Leo Brouwer

Prologo
Scherzo di Bravura
Interludio
Grand Pas de deux
Epilogo

Philip Coiteux & Pierre Benichou, guitars

i n t e r m i s s i o n

SOUFFLES (CHAMPS II) — Gilles Tremblay

Paul St-Laurent, Myrtha Boily, flutes
Normand Forget, oboe
Ross Edwards, clarinet
Nicole Lasalle, horn
Daniel Lesage, Peter Cooke, trumpets
Paul-Joseph Desrosiers, Philippe Cousineau, trombones
Alexander Tilley, bass
Robert Slapcoff, Vincent Dhavernas, percussion
Paul Stewart, piano

AGNUS (Canadian première) — Luciano Berio

Darquise Bilodeau, soprano
Elizabeth Bolton, contralto
Zaven Zakarian, François Houle, Yves Adam, clarinets

CONCERTO Op.24 — Anton von Webern

Myrtha Boily, flute
Normand Forget, oboe
François Houle, clarinet
Daniel Lesage, trumpet
Nicole Lasalle, horn
Paul-Joseph Desrosiers, trombone
Pierre Chouinard, violin
Jean Grimard, viola
Richard Lloyd, piano

BONES (first performance) — Richard Lloyd

Jean Parsons, flute
Yves Adam, clarinet
Maurice Roy, soprano saxophone
Jacques Brazeau, tenor saxophone
Johanne Leveille, bassoon
Lyssa Fergus, cello
Robert Slapcoff, marimba



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 4 December, 8:30 pm

BAROQUE CHAMBER ORCHESTRA
AND
EARLY MUSIC ENSEMBLES

BAROQUE CHAMBER ORCHESTRA
director: Mary Cyr

violin I: Dragan Djerkic, principal; Elise Lortie, Sylvie Allaire, Nathalie Potvin
violin II: Roxolana Sawka, principal; Marie-France Geoffroy, Priscilla Grant, Michael Simon
viola: Andrew & Brian Bacon viola da gamba: Constance Pat
violoncello: Raygis Bélanger double bass: Bernard Deschamps
recorder: Deborah Jackson, Kelly Rice
trumpet: Lucie Wilcott, Manon Dufresne
oboe: Kathleen Davies(& Eng. horn), Jana Wyber
bassoon: Patricia McMullen
harpsichord: Hank Knox, Peter Smyth
Librarian: Patricia McMullen

EARLY MUSIC ENSEMBLES
direction: Mary Cyr & Claire Guimond
assistants: Hank Knox, Betsy MacMillan

singers: Anne-Marie Donovan, mezzo-soprano
Michèle Gagné, soprano
Anne Wilkinson, soprano
recorder: Deborah Jackson, Kelly Rice
violin: Karen Langille, Cynthia Volkert
viola da gamba: Constance Pathy
organ/harpsichord: Josée April

O LIEBER HERRE GOT — Schütz

Pre-Reformation collect for Advent.

O lieber Herre Gott, wecke uns auf,
dass wir bereit sein, wenn dein Sohn kömmt,
ihn mit Freuden zu empfahen
und dir mit reinem Herzen zu dienen,
durch denselbigen, deinen lieben Sohn,
Jesum Christum, Amen.

(Martin Luther)

ALSO HAT GOTT DIE WELT GELIEBET — Buxtehude

Also hat Gott die Welt geliebet,
dasz Er seinen eingebornen Sohn gab,
auf dasz alle, die an ihn glauben,
nicht verlohren werden,
sondern das ewige Leben haben.
Alleluia.

(John 3:16)

ARIA: DIE OBRIGKEIT IST GOTTES GABE — Bach

from Cantata 119, "Preise, Jerusalem, den Herrn", Leipzig, 1723.

Die Obrigkeit ist Gottes Gabe,
ja selber Gottes Ebenbild.
Wer ihre Macht night will ermessen,
der muss auch Gottes gar vergessen:
wie würde sonst sein Wort erfüllt?

CANZONETTA: CHIOME D'ORO — Monteverdi

"Golden Tresses" / "Tresses d'or"

Chiome d'oro bel thesoro / tu mi leghi in mille modi
Se t'annodi / Se ti snodi. / Candidette perle elette
Se le rose che coprite /discoprite mi ferite.
Vive stelle che si belle e si vaghe risplendete
Se ridete m'ancidete. / Preziose amorose
Coralline labbra amate /se parlate mi beate.
O bel nodo per cui gogo / O soave uscir di vita
O gradita mia ferita.

(Settimo libro de madrigali, 1619)

Programme :

PART I - EARLY MUSIC ENSEMBLES

IIIe SONATE EN TRIO — Jacques Hotteterre (1674 - 1763)
- Prélude
- Fugue
- Grave
- Vivement

O LIEBER HERRE GOTT (SWV 287) — Heinrich Schütz (1585 - 1672)
for 2 sopranos & basso continuo

ALSO HAT GOTT DIE WELT GELIEBET — Dietrich Buxtehude (1637 - 1707)
(Bux WV5)
for soprano, 2 violins & basso continuo

ARIA: DIE OBRIGKEIT IST GOTTES GABE — Johann Sebastian Bach (1685 - 1750)
(BWV 119)
for alto, recorder & basso continuo

CANZONETTA: CHIOME D'ORO — Claudio Monteverdi (1567 - 1643)
for 2 sopranos, 2 recorders & b.c.

Intermission

PART II - BAROQUE CHAMBER ORCHESTRA

BALLETTI à 6 in C — Heinrich I. F. von Biber (1644 - 1704)
for 2 trumpets, strings & continuo
- Sonata, Allamanda,
- Aria, Canario,
- Amoresca, Ciacona

CIACONA from "Armonico Tributo", 1682 — Georg Muffat (1653 - 1704)

CONCERTO IN C MAJOR (RV 555) — Antonio Vivaldi (1678 - 1741)
from "L'estro armonico", Op.3 (1711)
for 3 solo violins, strings, oboe,
2 recorders, 2 viole all'inglese, salmoe,
2 violoncelli, 2 harpsichords & 2 trumpets

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Sunday 6 December 1981, 8:00 pm

McGILL OPERA STUDIO

director: Edith Della Pergola

presents

SUNDAY AT THE OPERA — DIMANCHE A L'OPERA

a performance of operatic excerpts — extraits d'opéras

Stage Directors: Edith and Luciano Della Pergola
Accompanist: Barry Wiesenfeld
Coaching: Monik Grenier, Michael McMahon, Mado Roch, Barry Wiesenfeld, senior coach
Costumes: "Le Costumier du Roy", Montreal
Properties: McGill Opera Studio
Musical co-ordinator on stage: Monik Grenier
Make-up: Claude Pierrehumbert
Wigs: Jean Viriato
Stage Manager and Lighting: Richard Lavallée

programme

THE TELEPHONE, one act, scene 1 — Gian-Carlo Menotti (1911)

Lucy ..... Darquise BILODEAU (soprano)

Time: today — *Place: a corner in Lucy's house*

LE NOZZE DI FIGARO, act I, middle scene — Wolfgang Amadeus Mozart (1756-1791)

Susanna ..... Glenda BALKAN (soprano)
Cherubino ..... Evelyne LAMONDE-GILBERT (mezzosoprano)
Il Conte d'Almaviva ..... Morton HYSON (bass)
Don Basilio ..... Berthier DENYS (tenor)

Time: 17th Century — *Place: Aguas Frescas (Spain)*

COSÍ FAN TUTTE, act I, scene 2 — Wolfgang Amadeus Mozart (1756-1791)

Fiordiligi ..... Linda PAVELKA (soprano)
Dorabella ..... Maria POPESCU (mezzosoprano)

Time: 1790 — *Place: Naples (Italy)*

LA BOHÈME, act III — Giacomo Puccini (1858-1924)

Mimì ..... Susan WISE (soprano)
A Sergeant ..... Robert MIRON (baritone)
Marcello ..... Arthur MUHENDISSIAN (baritone)
Rodolfo ..... Georges PERRAS (tenor)
Musetta ..... Maria CICCAGLIONE (soprano)

Time: about 1830 — *Place: Paris (France)*

intermission

N BALLO IN MASCHERA, act III — Giuseppe Verdi (1813-1901)

Renato	Jean Michel SERENI (baritone)
Amelia	Cassandra GENDROT-ROBERTSON (soprano)
Tom	Morton HYSON (bass)
Sam	Robert MIRON (baritone)
Oscar	Francine LABELLE (soprano)

me: late 17th Century — *Place: Boston*

IMONE BOCCANEGRA, act II, scene 1 — Giuseppe Verdi (1813-1901)

Amelia Grimaldi (Maria)	Francyne de CHAMPLAIN (soprano)
Simone Boccanegra	Steven LECKY (baritone)

me: 16th Century — *Place: Genova (Italy)*

ANON, act III, scene 2 — Jules Massenet (1842-1912)

Le Chevalier de Grieux	Berthier DENYS (tenor)
Manon	Micheline CAMIRAND (soprano)

ime: 1821 — *Place: Paris (France)*

TRAVIATA, act III — Giuseppe Verdi (1813-1901)

Violetta Valery	Suzanne RAYMOND (soprano)
Annina	Darquise BILODEAU (soprano)
Doctor Grenvil	Morton HYSON (bass)
Alfredo Germont	Robert MacLAREN (tenor)
Giorgio Germont	Arthur MUHENDISSIAN (baritone)

ime: 1853 — *Place: Paris (France)*

* * *

his is the 244th performance of the McGill Opera Studio since its inception in 1956.

* * *

xt performances of the McGill Opera Studio (all start at 8:00 pm):

riday-Saturday-Sunday, nuary 22-23-24, 1982	*R I G O L E T T O by Giuseppe Verdi*
nday 1 February 1982	*Concert (Recital Hall)*
onday 14 February 1982	*A performance of excerpts (Pollack Hall)*
nday 7 March 1982	*An evening KURT WEILL (Pollack Hall)*
nday 15 March 1982	*Concert (Recital Hall)*
onday 4 April 1982	*A performance of excerpts (Pollack Hall)*

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 7 December 1981 8:30

SONG
INTERPRETATION
CLASS

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directors :
JAN SIMONS
TOM PLAUNT

---

programme :

ROBERT SCHUMANN (1810-1856)

Widmung	Op.25, No.1	(Rückert)
Die Lotosblume	Op.25, No.7	(Heine)
Der Nussbaum	Op.25, No.3	(Mosen)
Du bist wie eine Blume	Op.25, No.24	(Heine)
Mein schöner Stern	Op.101, No.4	(Rückert)

Denise Poray, soprano *Cécile Desrosiers, piano*

RALPH VAUGHAN WILLIAMS (1872-1958)

Bright is the Ring of Words (R.L. Stevenson)

JOHN IRELAND (1879-1962)

Sea Fever (John Masefield)

T.F. DUNHILL (1877-1946)

The Cloths of Heaven (W.B. Yeats)

Owen Duggan, baritone *Ruth Neufeld, piano*

SCHUMANN LIEDER

WIDMUNG

Du meine Seele, du mein Herz
Du meine Wohn'..mein Schmerz,
Du meine Welt in der ich lebe,
Du Himmel du, darein ich schwebe,
Du mein Grab, in das hinab
Ich ewig meinen Kummer gab.

Du bist die Ruh'..der Frieden,
Du bist vom Himmel mir beschieden.
Dass du mich liebst, macht
mich mir wert, / dein Blick
hat mich vor mir verklaert,
du hebst mich liebend über mich,
mein guter Geist mein bess'res
Ich!

DIE LOTOSBLUME

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

Der Mond, der ist ihr Buhle,
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.

Sie blüht und glüht und leuchtet
Und starret stumm in die Höh';
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.

The lotus flower is fretful
before the glory of the sun,
and with her head hanging
waits, dreaming, for the night.

The moon, who is her lover,
wakes her with his light,
and for him she smilingly unveils
her innocent flower-face.

She blooms and glows and gleams,
and gazes silently upward;
she sends forth her fragrance, and weeps,
with love and love's torment.

DER NUSSBAUM

Es grünet ein Nussbaum vor dem Haus,
Duftig,
Luftig
Breitet er blättrig die Äste aus.

Viel liebliche Blüten stehen d'ran;
Linde
Winde
Kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend,
Beugend
Zierlich zum Kusse die Häuptchen zart.

Sie flüstern von einem Mägdlein, das
Dächte
Nächte
Tagelang, wüsste, ach! selber nicht was.

Sie flüstern,—wer mag verstehn so gar
Leise
Weise?
Flüstern von Bräut'gam und nächstem Jahr.

Das Mägdlein horchet, es rauscht im Baum;
Sehnend,
Wähnend,
Sinkt es lächelnd in Schlaf und Traum.

DU BIST WIE EINE BLUME

Du bist wie eine Blume
So hold und schön und rein;
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

MEIN SCHÖNER STERN

Mein schöner Stern ich bitte
dich / o lasse du dein heitres
Licht / nicht trüben durch
den Dampf in mir, / vielmehr
den Dampf in mir zu Licht,
mein schöner Stern wo du
schon bist. ...

ENGLISH SONGS

BRIGHT IS THE RING OF WORDS (Vaughan Williams)

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them.
Still they are carolled and said
On wings they are carried
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings,
And the maid remembers.

SEA FEVER (John Ireland)

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sails shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call, that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the seagulls crying.

I must go down to the seas again, to the vagrant gypsy life.
To the gull's way and the whale's way, where the wind's
like a whetted knife,
And all I ask is a merry yarn from a laughing fellow rover,
And quiet sleep and a sweet dream when the long trick's over.

THE CLOTHS OF HEAVEN (T. F. Dunhill)

Had I the heaven's embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly, tread softly because you tread on my dreams.

LACHEN UNE WEINEN

Lachen und Weinen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Ist mir selb' nicht bewußt.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muß ich dich fragen, o Herz.

DIE JUNGE NONNE

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!

Immerhin, immerhin, so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.

Ich harre, mein Heiland! mit sehnendem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn.
Alleluja!

WANDERERS NACHTLIED

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest,
Ach, ich bin des Treibens müde!
Was soll all der Schmerz und Lust?
Süßer Friede,
Komm, ach komm in meine Brust!

DER MUSENSOHN

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Maß beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüßen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

(cont'd)

AN DIE MUSIK

Du holde Kunst, in wieviel grauen
Stunden,
Wo mich des Lebens wilder Kreis
umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden,
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf
entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir
erschlossen,
Du holde Kunst, ich danke dir dafür!

DER ZWERG

Im trüben Licht verschwinden schon
die Berge,
Es schwebt das Schiff auf glatten
Meereswogen,
Worauf die Königin mit ihrem Zwerge.

Sie schaut empor zum hoch gewölbten
Bogen,
Hinauf zur lichtdurchwirkten blauen
Ferne,
Die mit der Milch des Himmels blau
durchzogen.

Nie, habt ihr mir gelogen noch, ihr
Sterne,
So ruft sie aus, bald werd ich nun
entschwinden,
Ihr sagt es mir; doch sterb ich wahrlich
gerne.

Da tritt der Zwerg zur Königin, mag
binden
Um ihren Hals die Schnur von roter
Seide,
Und weint, als wollt er schnell vor
Gram erblinden.

Er spricht: »Du selbst bist schuld an
diesem Leide,
Weil um den König du mich hast
verlassen;
Jetzt weckt dein Sterben einzig mir
noch Freude.

Zwar werd ich ewiglich mich selber
hassen,
Der dir mit dieser Hand den Tod
gegeben,
Doch mußt zum frühen Grab du nun
erblassen.«

Sie legt die Hand aufs Herz voll
jungem Leben,
Und aus dem Aug die schweren
Tränen rinnen,
Das sie zum Himmel betend will
erheben.

»Mögst du nicht Schmerz durch meinen
Tod gewinnen!«
Sie sagt's; da küßt der Zwerg die
bleichen Wangen,
Drauf alsobald vergehen ihr die
Sinnen.

Der Zwerg schaut an die Frau vom Tod
befangen,
Er senkt sie tief ins Meer mit eignen
Händen,
Ihm brennt nach ihr das Herz so voll
Verlangen.
An keiner Küste wird er je mehr
landen.

FRANCIS POULENC

LA COURTE PAILLE

1. LE SOMMEIL

Le sommeil est en voyage,
Mon Dieu! où est-il parti?
J'ai beau bercer mon petit;
Il pleure dans son lit cage,
Il pleure depuis midi.
Où le sommeil a-t-il mis
Son sable et ses rêves sages?
J'ai beau bercer mon petit;
Il se tourne tout en nage,
Il sanglote dans son lit.

Ah! reviens, reviens, sommeil,
Sur ton beau cheval de course!
Dans le ciel noir, la Grande Ourse
A enterré le soleil
Et rallumé ses abeilles.
Si l'enfant ne dort pas bien,
Il ne dira pas bonjour,
Il ne dira rien demain
A ses doigts, au lait, au pain
Qui l'accuei-lent dans le jour.

2. QUELLE AVENTURE !

Une puce, dans sa voiture,
Tirait un petit éléphant
En regardant les devantures
Où scintellaient les diamants.
Mon Dieu! mon Dieu! quelle aventure!
Qui va me croire, s'il m'entend?
L'éléphanteau, d'un air absent,
Suçait un pot de confiture.
Mais la puce n'en avait cure,
Elle tirait en souriant.

Mon Dieu! mon Dieu! que cela dure
Et je vais me croire dément!
Soudain, le long d'une clôture,
La puce fondit dans le vent
Et je vis le jeune éléphant
Se sauver en fendant les murs.
Mon Dieu! .. la chose est sure,
Mais comment le dire à maman?
Mon Dieu! .. la chose est sure,
Mais comment le dire à maman?

3. LA REINE DE COEUR

Mollement accoudée
A ses vitres de lune,
La reine vous salue
D'une fleur d'amandier.
C'est la reine de coeur.
Elle peut, s'il lui plaît,
Vous mener en secret
Vers d'étranges demeures

Où il n'est plus de portes,
De salles ni de tours
Et où les jeunes mortes
Viennent parler d'amour.
La reine vous salue;
Hâtez-vous de la suivre
Dans son château de givre
Aux doux vitraux de lune.

4. BA, BE, BI, BO, BU

Ba, Be, Bi, Bo, Bu, bé!
Le chat a mis ses bottes,
Il va de porte en porte
Jouer, danser, danser, chanter.
Pou, chou, genou, hibou.
"Tu dois apprendre à lire,
A compter, à écrire,"
Lui crie-t-on de partout.
Mais rik-ke-tik-ke-tou
Le chat de s'esclaffer
En rentrant au château:
Il est le Chat botté !..

(au verso)

5. LES ANGES MUSICIENS

Sür les fils de la pluie,
Les anges du jeudi
jouent longtemps de la harpe.
Et sous leur doigts, Mozart
Tinte, delicieux,
En gouttes de joie bleue
Car c'est toujours Mozart
Que reprennent sans fin
Les anges musiciens
Qui, au long du jeudi,
Font chanter sur la harpe
La douceur de la pluie.

6. LE CARAFON

"Pourquoi, se plaignait la carafe,
N'aurais-je pas un carafon?
Au zoo, madame la girafe
N'a-t-elle pas un girafon?"
Un sorcier qui passait par là,
A cheval sur un phonographe,
Enregistra la belle voix
De soprano de la carafe
Et la fit entendre à Merlin.

"Fort bien, dit celui-ci, fort bien!"
Il frappa trois fois dans les mains
Et la dame de la maison
Se demande encore pourquoi
Elle trouva, ce matin là,
Un jolie petit carafon
Blotti tout contre la carafe
Ainsi qu'au zoo, le girafon
Pose son cou fragile et long
Sur le falnc clair de la girafe.

7. LUNE D'AVRIL

Lune, belle lune, lune d'Avril
Faites moi voir en mon dormant
Le pêcheur au coeur de safran.
Le poisson qui rit du grésil,
L'oiseau qui, lointain comme un cor,
Doucement réveille les morts
Et surtout, surtout le pays
Où il fait joie, où il fait clair,
Où, soleilleux de primevères,
On a brisé tous les fusils.
Lune, belle lune, lune d'avril,
Lune.

WILLIAM WALTON

THE LORD MAYOR'S TABLE

(Written for the Lord Mayor of London in 1674)

Let all the Nine Muses lay by their abuses,
Their railing and drolling on tricks of the Strand,
To pen us a ditty in praise of the City,
Their treasure, and pleasure, their pow'r and command.
Their feast, and guest, so temptingly drest,
Their kitchens all kingdoms replenish:
In bountiful bowls they do succour their souls,
With claret, Canary, and Rhenish:
Their lives and wives in plenitude thrives,
They want not for meat nor money;
The Promised Land's in a Londoner's hand,
They wallow in milk and honey.

GLIDE GENTLY

Glide gently, thus for ever glide,
O Thames! that other bards may see
As lovely visions by thy side
As now, fair river! come to me.
O glide, fair stream, for ever so,
Thy quiet soul on all bestowing,
Till all our minds for ever flow
As thy deep waters now are flowing.

WAPPING OLD STAIRS

Your Molly has never been false, she declares,
Since last time we parted at Wapping Old Stairs,
When I swore that I still would continue the same,
And gave you the 'bacco box mark'd with your name;
When I pass'd a whole fortnight between decks with you,
Did I e'er give a kiss, Tom, to one of the crew?
To be useful and kind, with my Thomas I stay'd,
For his trousers I wash'd, and his grog, too, I made.

Though you threaten'd, last Sunday, to walk in the Mall
With Susan from Deptford, and likewise with Sal,
In silence I stood your unkindness to hear,
And only upbraided my Tom with a tear:
Why should Sal, or should Susan, than me be more priz'd?
For the heart that is true, Tom, should ne'er be despis'd;
Then be constant and kind, nor your Molly forsake,
Still your trousers I'll wash, and your grog, too, I'll make.

(cont'd)

HOLY THURSDAY

'Twas on a holy Thursday, their innocent faces clean,
The children walking two and two, in red, and blue, and green:
Grey-headed beadles walked before, with wands as white as snow,
Till into the high dome of St. Paul's they like Thames waters flow.

O what a multitude they seemed, these flowers of London town!
Seated in companies they sit, with radiance all their own.
The hum of multitudes was there, but multitudes of lambs.
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of heaven among:
Beneath them sit the aged men, wise guardians of the poor.
Then cherish pity, lest you drive an angel from your door.

THE CONTRAST

In London I never know what I'd be at,
Enraptured with this, and enchanted by that;
I'm wild with the sweets of variety's plan,
And life seems a blessing too happy for man.

But the country, Lord help me! sets all matters right,
So calm and composing from morning to night;
Oh! it settles the spirit when nothing is seen
But an ass on a common, a goose on a green.

Young magpies and stock-doves may flirt among trees,
And chatter their transports in groves, if they please:
But a house is much more to my taste than a tree,
And for groves, Oh! a good grove of chimneys for me.

In the country, if Cupid should find a man out,
The poor tortured victim mopes hopeless about;
But in London, thank Heaven! our peace is secure,
Where for one eye to kill, there's a thousand to cure.

I know love's a devil, too subtle to spy,
That shoots through the soul, from the beam of an eye;
But in London these devils so quick fly about,
That a new devil still drives an old devil out.

RHYME (1st & last 4 verses)

Gay go up and gay go down,
To ring the bells of London Town.

Oranges and lemons,
Say the bells of St. Clement's.

Bull's eyes and targets,
Say the bells of St. Marg'ret's.

Brickbats and tiles,
Say the bells of St. Giles'.

. . .

When I grow rich,
Says the bells of Shoreditch.

Pray when will that be?
Say the bells of Stepney.

I do not know,
Says the great bell of Bow.

Gay go up and gay go down,
To ring the bells of London Town.

81-21-18

FRANZ SCHUBERT (1797-1828)

Lachen und Weinen	D777	(Rückert)
Die junge Nonne	D828	(J.N. Craigher)
Wanderers Nachtlied	D224	(Goethe)
Der Musensohn	D764	(Goethe)
An die Musik	D547	(von Schober)
Der Zwerg	D771	(von Collin)

Heike Margolis, mezzo-soprano *Lois Craig, piano*

INTERMISSION

FRANCIS POULENC (1899-1963)

LA COURTE PAILLE 1960 (M. Carème)

Le sommeil
Quelle aventure
La reine de coeur
Ba, Be, Bi, Bo, Bu
Les anges musiciens
Le carafon
Lune d'avril

Marie-Claude Arpin, soprano *Diane Girouard, piano*

SIR WILLIAM WALTON (b. 1902)

A SONG FOR THE LORD MAYOR'S TABLE (1962)

The Lord Mayor's Table	(Thomas Jordan - 1674)
Glide Gently	(W. Wordsworth)
Wapping Old Stairs	(Anon. - 1790)
Holy Thursday	(William Blake - 1789)
The Contrast	(Charles Morris - 1798)
Rhyme	(Anon. - 18th Century)

Anne Wilkinson, soprano *Andrea Carr, piano*

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 8 December 1981 5:00 pm

STUDENT RECITAL:

FLUTES,
students of Cindy Shuter

VOICES,
students of Margaret Kalil

PIANOS,
ensemble class of Elizabeth Dawson

NEXT MATINEE CONCERT / LA PROCHAINE MATINEE:
Tuesday 15 December, 1 p.m. / le mardi 15 déc., 13h00

McGILL TROMBONE STUDIO
Christmas concert / Concert de Noël

Programme :

AFFI TOUMAYAN & SHARON STEVENSON
2 pianos :

THE ARRIVAL OF THE QUEEN OF SHEBA — Handel (arr.)
RONDO, Op. 87A — Tcherepnin

~~~~~

BARBARA LEWIS, mezzo soprano
Accompanied by: JANET CREASER, piano

FIVE GREEK SONGS — Ravel
NON SO PIU COSA SON ("Marriage of Figaro") — Mozart

~~~~~

EAN DESCHENES, flute
accompanied by: MARJORIE TANAKA, piano

GRAND SOLO No.13, Op.96, A minor — Jean-Louis Tulou

~~~~~

FRANCINE LABELLE, soprano
Accompanied by: ANNE-MARIE DENONCOURT, piano
FRANCOIS HOULE, clarinet

DER HIRT AUF DEM FELSEN, D. 965 — Schubert
BLONDE'S ARIA ("Abduction from the Seraglio") — Mozart

~~~~~

MYRTHA BOILY, flute
STRING ENSEMBLE conducted by SERGE BELANGER

JEUX D'ENFANTS, POUR FLUTE ET CORDES — Claude Paradis
i. L'Enfant qui s'endort
ii. L'Enfant qui rêve
iii. Jeux d'enfants

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 8 December 8:30

McGILL JAZZ WORKSHOP BAND III

under the direction of

PETER FREEMAN

PERSONNEL

Alto saxophones: Jennifer Bell
Maurice Roy

Tenor saxophones: Yves Adime
Marc Daviaux

Baritone saxophone: Jean-Marc Lefebvre
Mark Simons

Trumpets: Judy Forbes, Richard Gagnon, Etienne Handman, Dany Lesage, Mike Perkins

Trombones: Phil Cousineau, Tracy Persaud, John O'Neil

Bass trombone: Raymond Bonneau

Piano: Tony Carlone
Bass: Rafael Aceto
Guitar: Alain Auclair
Drums: John Ruccolo

programme

1. BLUES FOR ALFY
... Bill Holman

2. STOLEN MOMENTS
... Oliver Nelson
arr. Sadao Watanabe

3. ENGINE NO. 9
... Les Hooper

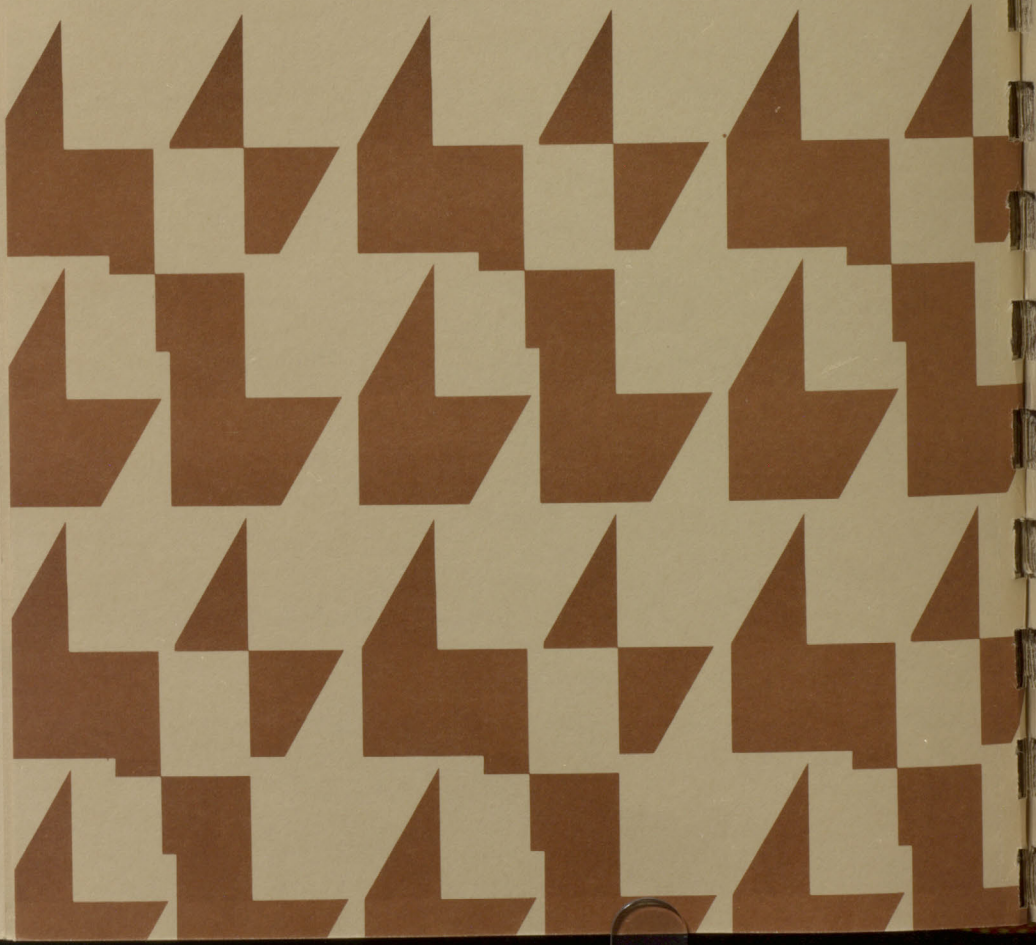
4. COME RAIN OR COME SHINE
... Harold Arlen
arr. Bill Stapleton

5. GOLD RUSH
... Paul Clark

6. A NICE GIRL LIKE YOU
... Sammy Nestico

7. SHORELINE DRIVE
... Sammy Nestico

8. CHEESECAKE
... Paul Clark



McGill University

FACULTY OF MUSIC

McGILL CONCERT CHOIR

DIRECTED BY / DIRIGÉ PAR

CHRISTOPHER REYNOLDS

SAINT-SAENS' CHRISTMAS ORATORIO

AND OTHER SEASONAL AND FESTIVE MUSIC

ORATORIO DE NOËL (SAINT-SAËNS),

ET DE LA MUSIQUE DU TEMPS DES FÊTES

The Church of Saint John
The Evangelist,
137 President Kennedy

Tuesday 8 December 1981
8:30 pm

programme :

-I-

O MAGNUM MYSTERIUM — Peter Maxwell Davies (196

Responsorium In Nativitate Domini

EXULTET CAELUM LAUDIBUS — John Paynter (196

(Soprano: Nancy Simmons)
(Tenor: Robert McLaren)

-II-

VIRGA JESSE FLORUIT — Anton Bruckner (188

AVE MARIA — Franz Liszt (1869)

(Organ: Josée April)

CHRISTUS FACTUS EST — Anton Bruckner (1884)

-III-

FOUR SONGS / Quatre Chansons — Joseph Haydn (1799)

Die Beredsamkeit
Abendlied zu Gott
Alles hat seine Zeit
Die Harmonie in der Ehe

(Accompanist: Josée April)

-IV-

FESTINO — Adriano Banchieri (1608)

Gli Festinanti
Mascherata d'Amanti ... con un Liuto
Capriciata a tre voci
Contraponto Bestiale

(Soprano I: Denise Pelletier) (Baritone: David Serbe
(Soprano II: Marie De Haerne) (Bass: Alain Duguay
(Alto: Anne-Marie Donovan)

- intermission -

ORATORIO DE NOEL — Camille Saint-Saëns
pour choeur et orchestre — Opus 12 (1863)

I. PRELUDE

II. RECITATIVE: "Et Pastores Erant"

(Tenor: Norman Miller) (Soprano: Marie De Haerne)
(Alto: Anne-M. Donovan) (Bar.: Monty Oppenheim)

III. CHOEUR: "Gloria in Altissimis Deo"

IV. AIR: "Expectans"

(Mezzo-soprano: Carolyn Hanenian)

V. AIR ET CHOEUR: "Domine, Ego Credidi"

(Tenor: Robert McLaren)

VI. DUO: "Benedictus"

(Soprano: Denise Pelletier)
(Baritone: David Serber)

VII. CHOEUR: "Quare Fremuerunt Gentes?"

VIII. TRIO: "Tecum Principium"

(Soprano: Denise Pelletier) (Tenor: R. McLaren)
(Baritone: Monty Oppenheim)

IX. QUARTET: "Alleluia"

(Alto: Sherry Brown) (Baritone: Alain Duguay)
(Sopranos: Nancy Simmons, Anne-Marie Donovan)

X. QUINTET: "Consurge, Filia Sion"
(Sopranos: Marie De Haerne, Anne-M. Donovan)
(Alto: Sherry Brown) (Tenor: David Serber)
(Baritone: Marc Pavlenyi)

XI. CHOEUR: "Tolite Hostias"

CONCERT CHOIR :

SOPRANOS

Josée April
Norma Bowen
Janis Clark
Nicole De Cristofaro
Marie De Haerne
Anne-Marie Donovan
Lise Gardner
Carolyn Hanenian
Sarah Mills
Brigitte Pellerin
Denise Pelletier
Lucie Roy
Nancy Simmons

ALTOS

Sandra Bartfai
Sherry Brown
Margaret Forman
Pauline Frechette
Lynn Harper
Nicole Jodoin
Natalie Ledden
Linda Morrison
Ruth Neufeld

TENORS

Louis Bresseau
Mark Lazarus
Roger Lord
Norman Miller
Gerard O'Leary
Bertrand Renaud
David Serber

BASSES

Maciek Adamkiewicz
André Boucher
Jacques Cossette
Marc Deschênes
Peter Domitrovitz
Alain Duguay
François Fauteux
Jacques Giroux
Charles Guérin
Charles Leblanc
Monty Oppenheim
Michael Partridge
Marc Pavlenyi
Kelly Rice

REHEARSAL ACCOMPANIST: Anne-Marie Donovan

ORCHESTRAL ENSEMBLE :

VIOLIN I: Philippe David, Sophie Rivard, Priscilla Grant, John Bailey

VIOLIN II: Dragan Djerkic, Walter Raschkowan, Michael Simon

VIOLA: François Barbeau, Jean Pierre Marcil

CELLO: Marie Claude Joachim, Julain Armour

BASS: Claude Proulx ORGAN: Josée April

HARP: Olga Gross

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 9 December 1981 8:30 pm

McGILL WIND SYMPHONY

ROBERT GIBSON, DIRECTOR

GUEST SOLOISTS;
GERRY DANOVITCH, SAXOPHONE
DANOVITCH SAXOPHONE QUARTET

Danovitch Saxophone Quartet:

Gerry Danovitch, Abe Kestenberg,
Peter Freeman, Nancy Newman

Wind Symphony:

flute/piccolo
I Marcel Calder*
Myrtha Boily
II Evelyn Kiely
Paul St-Laurent
III Jean Parsons

oboe
I Normand Forget*
II Cynthia Flower

clarinet
I Jean Marc Serre*
François Houle(E♭)
II René Quesnel
Jorge Rivera
III Christopher Hall
Leslie Meyers

alto clarinet-Colleen Flanagan
bass clarinet-Joanne Lagendyk
E♭ contra clarinet-Lorraine Pitre

bassoon
I Patricia McMullen*
II Lynn Brown

percussion
Andrew Proctor*
Vincent Dhavernas
André Boulet
Nicole Girard
Pierre Dubé
François Brière

saxophones:
soprano Ingrid Stitt
alto
I Gilbert Duquette*
II Maurice Roy
tenor Jennifer Bell
baritone Henry Gluck

french horn
Amber Adams*
Nadine Lasalle
Pat Hornsby
Marie-Claude Senecal

trumpet
Jean-François Phaneuf*
Bruce McNab
Lucie Wilcott
Alain Pontoreli
Christian Stewart-Patterson

trombone
I Paul De Rosier
II Christopher Smith
III Robert McNally*

euphonium Martin Cloutier

tuba
I Bill Sanders
II Greg McGillis

Librarian: L. Wilcott
Manager: J. Rivera

(* section leader)

programme :

FESTIVE OVERTURE — D. Shostakovich
arr. Hunsberger

SUITE IN A minor — G. P. Telemann
arr. Reed

1. Overture
2. Rejouissance

SUITE FOR ALTO SAXOPHONE — E. Bozza

1. Pulcinella
2. Aria
3. Scaramouche

Gerry Danovitch, Saxophone *Eugene Plawutsky, Piano*

OVERTURE from "The Barber of Seville" — G. Rossini
arr. Pérrault

Danovitch Saxophone Quartet

FETES — C. Debussy

-intermission-

CONCERTO GROSSO — F. Bencriscutto

1. Serenity
2. Revelry

Danovitch Saxophone Quartet

SYMPHONY No. 9 — D. Shostakovich
arr. Schaefer

1. Allegro
2. Largo
3. Allegretto

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 11 December 1981 8:30 pr[illegible]rog

McGILL SYMPHONY ORCHESTRA

MARIO DUSCHENES, CONDUCTOR

ORCHESTRA MEMBERS

Violin I
Pierre Chouinard
Philippe David
Myriam Pellerin
Daniel Yakymyshyn
Roxolana Sawka
Dragan Djerkic
Sophie Rivard
Priscilla Grant
Elise Lortie
Marco Parisotto
Sylvie Allaire

Violin II
Joan MacDonald
René Vachon
Josée Tellier-Boisvert
Nathalie Potvin
Walter Raschkowan
Marie-France Geoffroys
Rita Lee
John Bailey
Michael Simon
Nicholas Penny
Louis Riel

Viola
Andrew Bacon
Peter Purich
Brian Bacon
Sylvie Renaud
François Barbeau
Jean-Pierre Marcil
Jean Grimard

Cello
Raygis Belanger
François Malo
Michael Duschenes
Hélène Renaud
Annabelle Ship
Thérèse Ryan
James Green
Marie-Claude Joachim
Stephane Laberge
Julian Armour

Bass
Marc Denis
Pierre Pépin
Claude Proulx
Steven Sozonchuk
Pamela Mason
Michel Lachance

French Horn
Anne-Marie Leenhouts
Joan MacLaughlin
Nadine Lasalle
Amber Adams

Percussion
Robert Slapcoff
Pierre Dubé

MANAGER: Tim Booth
LIBRARIAN: Annabelle Ship

Flute
Martin Daviault
Cynthia Bartlett
Jean Deschenes (& piccolo)

Oboe
Kathy Davies
Jana Wyber

Clarinet
Ross Edwards
Zaven Zakarian

Bassoon
André Bédard
Annette Champness

Trumpet
Dave Dando
Kirk Wilke

Trombone
Dominique Lortie
Peter Sullivan
Tim Booth

Tuba
Bill Sanders

Programme :

OVERTURE: SEMIRAMIDE — Gioacchino Rossini

VIOLIN CONCERTO IN D minor, Op.47 — Jean Sibelius

i. Allegro moderato
ii. Adagio di molto
iii. Allegro ma non tanto

Soloist: Susan Cottrell, violin

: intermission :

TAFELMUSIK — Paul Hindemith
from "Plöner Musiktag", 1932

1. Marsch
2. Intermezzo
3. Trio for solo strings
4. Walzer

Soloists: Cynthia Bartlett, flute
David Dando, trumpet

MIRAMICHI BALLAD (1954) — Kelsey Jones

Suite for orchestra, based on folk songs from the Miramichi valley, New Brunswick / *Suite pour orchestre inspirée de chansons folkloriques.*

1. The Jones boys
2. Peter Emberley
3. The Lumberman's Alphabet

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

14 December 1981

CONC
b
JAZZ IMPROVIS N
of Armas Maist ve

I. CLASS 213

Daniel Lustgarten, flute — James Lappin, piano
Jennifer Bell, alto sax — Anthony Garbish, el.guita
Louis Chechic, tenor sax — Daniel Lussier, el. bass
Jean-Marc Lefebvre, bar.sx — Mark Clarke, drums

- BLUES FOR ALICE .....
- FOUR ..... Charlie Parker

II. CLASS 312

Robin Marks, voice — Mike Dozier, el. guitar
Jean Grimard, viola (el.) — Jeff Fairley, piano
Yves Adam, tenor sax — Frank Opolko, el. bass

- SI - SI .....
- YARDBIRD SUITE ..... Charlie Parker

III. CLASS 312

Joanne Raby, voice — Alain Levesque, el.guita
Maurice Roy, alto sax — Maryse Leduc, piano
Pierre Leblanc, el.guitar — Simon Dupire, bass

- BACK HOME BLUES .....
- MY LITTLE SUEDE SHOES .. Charlie Parker

IV. PIANO SOLO

Eric Sigman, Jazz Major Program

V. CLASS

Gilbert Duquette, alto sax — Denis Labrosse, bass
Jamie Gelfand, piano (JMP) — Johnny Ruccolo, drums

- LITTLE SUN FLOWER ..... Freddie Hubbard
- CAPUCINO ..... Chick Corea

Monday, 8 p.m.

N CLASSES

eve Holt

intermission -

VI. PIANO SOLO

Luc Beaugrand, Jazz Major Program

VII. CLASS 313

Pierre-Louis Coallier, flute	Alain Auclair, el.guitar
Dany Lesage, trumpet	Eric Sigman, piano
Henry Gluch, alto saxophone	Alain Gagnon, el. bass
Martin Cloutier, trombone	Pierre Dubé, drums

- TURNAROUND ..... Ornette Coleman
- DAYS AND NIGHTS WAITING .. Keith Jarrett

III. PIANO SOLO

Charles Guerin, Jazz Major Program

IX. CLASS 413

André Bélanger, alto sax	Jamie Gelfand, piano
Gilbert Duquette, alto sax	Denis Labrosse, el.bass
Nick Ditomaso, el. guitar	Pierre Dubé. drums
Christopher Smith, bass trombone	

- JOSHUA ..... Victor Feldman
- FALLING GRACE ..... Steve Swallow

X. CLASS

Guy Delisle, flute	Jimmy Mauldiv, el.guitar
Ingrid Stitt, alto sax	Tony Carlone, piano
Martin Daviault, tenor sax	Claude Proulx, bass
Martin Cloutier, trombone	Johnny Ruccolo, drums

- STRAIGHT NO CHASER .... Thelonius Monk
- JOY SPRING ..... Clifford Brown

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 15 December 1981 - 1 p.m.

McGILL TROMBONE/TUBA STUDIO

C H R I S T M A S C O N C E R T

studio director: Ted Griffith

_*_

THE NEW BONES:

John O'Neill	Craig Gillett
Marc Eaman	Lynne Richards
Marc David	Tracy Persaud
Tao Lin	John Loretan
Geroge Anhang	Greg McCabe
John Lockwood	Serge Filiatrault (bass)

THE OLD BONES:

Pete Sullivan	Sylvain Jacob
Dominique Lortie	Phil Cousineau
Rob Oliver	Ron Shirm
Steve Rowat	Bob McNally (bass)
Paul Desrosier	Chris Smith (bass)

TUBAS:	tuba quartet:
Naomi Boyle	Martin Cloutier (euphonium)
Daniel Le Clair	Tim Booth (euphonium)
Lori Faughnan	Bill Sanders
Greg McGillis	Wayne Jones

programme:

THE NEW BONES
conductor: Glenn Morrison

SUITE IN 5 MOVEMENTS . . . . . G. Jacobs
CHORALE PRELUDE # 8 . . . . . J. Brahms

TUBA QUARTET

PRELUDE & FUGUE IN G . . . . . J. S. Bach
HARLEM RAG . . . . . T. Turpin
POWER . . . . . J. Stevens

THE OLD BONES

MEXICAN FESTIVAL . . . . . M. Shinner
O LITTLE TOWN OF BETHLEHEM . . . . . Redner
CHRISTMAS MEDLEY . . . . . arr. by G. Morrison

COMBINED TROMBONE/TUBA STUDIO

FANTASY ON JINGLE BELLS . . arr. by Art Stephan
(conductor: S. Jacobs)
AVE MARIA (cond. W. Jones) . . . . . A. Bruckner
DECK THE HALLS (cond. B. McNally)
SILENT NIGHT *(tuba solo: Bill Sanders)*
GOOD KING WENCESLAS (cond. S. Rowat)
O HOLY NIGHT (cond. M. Cloutier)
VENEZ DIVIN MESSIE (cond. T. Booth) arr. M.David

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 16 December 1981 12:15 p.

BANCROFT SCHOOL

DEMONSTRATION CONCERT

☆ ☆

Programme :-

Grade Four

Overture — Mack David, Jerry Livingstone
Mary's Boy Child — Jester Hairston

Direction: Margaret Forman
Accompanied by: Pierre Dubé, Marimba

Grade One - Two

Up on the House Top — Traditional Folk-tune
Kookaburra — Australian Melody

Direction: Rosemary Godin
Accompanied by: Tom Rainsford, Piano

Grade One

C-H-R-I-S-T-M-A-S — Jenny Lou Carson, Eddy Arnold
He's too Fat for the Chimney — Irving Gordon

Direction: Lois Kerr
Accompanied by: Margaret Forman, Piano
Soloist: Muriel Paradis

Grade Two

I got a Shoe — Negro Spiritual
Snowy Flakes — Polish Folk-tune, arr.Tom Rainsford

Direction: Tom Rainsford
Accompanied by: Margaret Forman, Piano
Karen Langille, Violin I *Sylvie Allaire, Violin II*
François Barbeau, Viola *Patricia McMullen, Bassoon*

Grade Two - Three

When Johnny Comes Marching Home — Louis Lambert
Away in a Manger — WI Kirkpatrick, ar.David Willcock

Direction: Eugenie Clenzos
Accompanied by: Jacques Giroux, Piano
Perry Canestrari, Percussion

Grade Three

Oh Christmas Tree — Traditional German Folk Song
It's a Small World — Richard & Robert Sherman
Direction: Eugenie Clenzos
Accompanied by: Jacques Giroux, Piano
Perry Canestrari, Percussion

Grade Three

Let it Snow — Rob Charpentier (Adaption), Jule Styne
Come on Ring Those Bells — Andrew Culverwell
Direction: Lois Kerr
Accompanied by: Margaret Forman, Piano

Grade Five

Do you Hear What I Hear? — Noel Regney, Gloria Shane

Grade Four

Jingle Bell Rock — Joe Beal, Jim Boothe

Grade Four & Grade Five

This Land is Your Land — Trad.Folk Tune, Woody Guthrie
Direction: Michael Letovsky
Accompanied by: Peter Chiasson, Piano
David Langstroth, Bass
Andrew Proctor, Drums

Grade Four - Five

White Christmas — Irving Berlin, arr. Margaret Forman
Java Jive — Ben Oakland & Milton Drake
Direction: Margaret Forman
Accompanied by: Pierre Dubé, Marimba

Grade Five

Deck the Halls — Welsh Carol, arr. James Rooker
Tomorrow (Broadway musical, "Annie"; Martin Charnin, Chas. Strouse)
Direction: Rosemary Godin
Accompanied by: Tom Rainsford, Piano

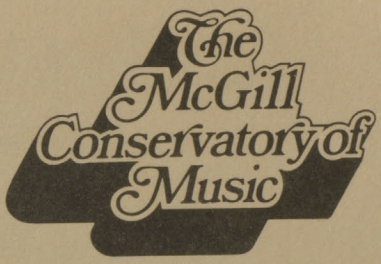
Grade Five - Six

The Little Drummer Boy — Katherine K.Davis, ar.Rainsford
Be a Clown — Cole Porter
Direction: Tom Rainsford
Accompanied by: Margaret Forman, Piano
Karen Langille, Violin I *Sylvie Allaire, Violin II*
François Barbeau, Viola *Patricia McMullen, Bassoon*

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack



C O N C E R T 7 pm, Friday 18 December 1981

CONSERVATORY CHILDREN'S CHOIR &
CONSERVATORY CHILDREN'S ORCHESTRA

DIRECTED BY WANDA KALUZNY

CONSERVATORY JAZZ BAND
DIRECTED BY PETER FREEMAN

C O N S E R V A T O R Y C H I L D R E N ' S C H O I R

1. SING ALONG . . . . . Malvina Reynolds
2. I LIVE IN A CITY . . Malvina Reynolds
3. DANS MON PAYS . . . . . Edith Butler
4. THE LITTLE DRUMMER BOY . Harry Simeone
5. EIGHT CANDLES . . . . Malvina Reynolds
6. ONE MORE RIVER . . . . . traditional
7. OVER THE RAINBOW . . . . Arlen/Harburg
8. J'ENTENDS LE MOULIN . . . traditional
9. SING ALONG (2nd verse). . M. Reynolds

CHOIR:

Scot Campbell
Nicola Clarke
Marcelle & Nic
Commissiong
Tali Fischer
Jacob & Jessic
Gavin
Doreen Kunos
Lesley-Anne &
Wesley Lewis
Ada Mullett
Renato Pe
Rebecca Poon
Anne & Kelly
Senior
Esther Sussman
Caroline Timmo
Ernst Van de W

CONSERVATORY CHILDREN'S ORCHESTRA

LITTLE SUITE . . . . . Harry Somers

BACH SUITE . . . . . arr. J. D. Morsch

ORCHESTRA:

1st violin: Andrew Green, Sywa Sung, Richard MGilly, Ruth Mas
2nd violin: Kathy Panasuk, Darius Bilimoria, Jonathan Mas, Felix Turiansky
violincello: Sabrina Leigh, Jesse Hoey, Deborah Mas
flute: Christina Fischer
clarinet: Karin Christensen, Sonya Rasminsky, Kathy Dzulinsky

- intermission -

CONSERVATORY JAZZ BAND

1. DUES BLUES . . . . . Dominic Spera
2. WHERE IS LOVE . . .Ralph MacDonald & William Salter arr. Alan Broadbent
3. THE WAY I FEEL ABOUT YOU. . .Carl Severinsen & Tom Newsom, arr. T. Newsom
4. HARD SOCK DANCE . . . . . .Bill Byers

BAND:

alto saxophones: Kim Freeman, Claire Gibbens
tenor saxophones: Allen Feider, Gideon Vigderhaus
baritone saxophone: Anne Gibbens
trumpets: Judy Forbes, Etienne Handman, Come Lague, Bruce McNab
trombones: Greg Furlong, Craig Gillett, Martin Theodore
french horn: Jodi Tait
piano: Dylan Haines
electric bass: Rhonda Smith
drums: Pierre François

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Sunday 20 December 1981 2:30 pm

SUZUKI VIOLIN DEMONSTRATION

under the direction of: Dr. Alfred Garson
Dragen Djerkic
Mary-Ruth Gehr
Suzanne Jeannotte
Eric Madsen
Mary McLaughlin

accompanist: Mrs. H. Sayeki

A teaching program of :

The McGill Conservatory of Music

Un programme d'enseignement offert par le Conservatoire de musique de l'Université McGill

CONCERT PROGRAMME :

MINUET in D minor	Mozart
ALLEGRO	Fiocco
VIOLIN CONCERTO in A minor (First movement)	Vivaldi
LULLABY	Brahms
LULLABY	Schubert
BOURREE	Bach
MINUET	Bach
MINUET	Boccherini
LONG LONG AGO	Bayly
Chorus from JUDAS MACCABEUS	Handel
OH HANUKKAH	Folksong

- intermission -

PERPETUAL MOTION	Suzuki
O COME LITTLE CHILDREN	Folksong
GO TELL AUNT RHODY	Folksong
LIGHTLY ROW	Folksong
JINGLE BELLS	Folksong
TW VARIATIONS	Suzuki

McGill University

FACULTY OF MUSIC

RECITAL HALL PROGRAMMES 1981-1982

§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§

CONSERVATORY OF MUSIC
AND
FACULTY OF MUSIC
CONCERTS

THE RECITAL HALL
STRATHCONA MUSIC BUILDING
555 Sherbrooke Street West
Montreal

34e
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Mus

Théâtre Maisonneuve

81

25 octobre 1981



Music Unde

6 décembre 198

22 oct. 81
JAZZ IMP.
(dir Maisie)
Holt

1 : 240 - 242 A

1) BUD'S BLUES,
B. Powell

2) SCRAPPLE FROM
THE APPLE,
Ch. Parker

Daniel Lustgarten, flute
Jennifer Bell, alto sax
Louis Chedric, tenor sax
Jean-Marc Lefebvre, bar. sax

James Lappin, piano
Anthony Garbish, electric
Daniel Lussier, electric
Mark Clarke, drums

11 : 240-312 A

BUZZ,
Ch. Parker

GROOVIN' HIGH,
D. Gillespie

Robin Marks, voice
Jean Grimard, viola (electric)
Yves Adam, tenor saxophone

Mike Buzzo, electric
Jeff Pazley, piano
Frank Spolo, electric

111 : 240-312 A

BABS GROOVE,
M. Jackson

"UNE" UP,
M. Davis

Joanne Raby, voice
Maurice Roy, alto saxophone
Pierre Leblanc, elec. guitar

Alain Levesque, elec.
Maryse Leduc, piano
Simon Duplie, bass

O. Nelson

Jamie Gelfand, piano (JAZZ MAJOR PROGRAM)
Simon Dupire, bass
Johnny Raccolo, piano

2) C-A PACIFIC
J. Mettigan

V :

be announced)

Luc Beaugrand, piano (JAZZ MAJOR PROGRAM)

VI : 240-313 A

BLUE FUNK
M. Asselin

Pierre-Louis Coallier, flute
Dany Lessega, trumpet
Henry Gluck, alto saxophone
Martin Cloutier, trombone

Alain Mercier, elec. guitar
Eric Sigman, piano
Alain Caron, electric bass
Pierre Dubé, drums

4) THE THINGS YOU ARE,
J. Mettigan

VII :

be announced)

Charles Guerin, piano (JAZZ MAJOR PROGRAM)

VIII : 240-313 A

5) BLUES A LA LYDIEN,
M. Asselin

André Belanger, alto saxophone
Gilles Dumoulin, flute
Guillaume Simard, piano
Jean-Pierre Zanella, electric guitar

Jamie Gelfand, piano
Alain Caron, electric bass
Pierre Dubé, drums

6) LIGHT STEPS,
J. Mettigan

IX- Belisle, Stitt, Dariault, Cloutier

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 26 October 1981
4:00 pm

VOICE RECITAL

by students of
Betty Doroschuk &
Margaret Kalil

VEDRAI, CARINO
(Don Giovanni) — Mozart

CHARMANT PAPILLON
(Les Fêtes Vénitiennes) — Campra

Susan Eyton-Jones, soprano
Michael McMahon, piano

LYDIA — Fauré

PHIDYLE — Duparc

recitative:
YE PEOPLE, REND YOUR HEARTS
aria:
IF WITH ALL YOUR HEARTS
(Elijah) — Mendelssohn

Tim Sherwood, tenor
Michael McMahon, piano

LA PROMESSA

LA PASTORELLA DELLE ALPI
(Serate Musicali) — Rossini

AN DIE NACHTIGALL

AUF DEM WASSER ZU SINGEN — Schubert

Francine Labelle, soprano
Anne Marie Denoncourt, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday 27 October 1981
8:30 pm

PIANO RECITAL

M I M I B L A I S

Student of Dorothy Morton

PRELUDE & FUGUE in F# Minor — J. S. Bach
Vol. II, no. 14

TWO BAGATELLES, Op.33, no.4 & 5 — L.van Beethoven

Appassionata SONATA, Op.57 — L.van Beethoven
- Allegro Assai
- Andante Con Moto
- Allegro ma non Troppo

FANTASIAS, Op.116 — J. Brahms
1. Cappriccio
2. Intermezzo
3. Cappriccio
4.5.6. Intermezzi
7. Cappricio

SONATA NO. 3 in A minor, Op.28 — S. Prokofiev

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday 29 October 1981
8:30 pm

PIANO RECITAL:

BEVERLEY GERTSMAN
student of Mrs. Master

SONATA IN A^{b}, Hob.XVI:46 — Haydn

allegro moderato
adagio
finale : rondo

SONATA IN F$^{\#}$ minor, Op.57 — Beethoven

allegro assai
andante con moto
allegro ma non troppo

(intermission)

ESTAMPES — Debussy

Pagodes
La Soirée Dans Grenade
Jardins Sous la Pluie

VARIATIONS ON A THEME OF PAGANINI — Brahms
Op. 35, Book 1

POLONAISE NO.6 IN A^{b}, Op.53 — Chopin

RECITAL HALL
Monday, November 9, 1981
4:00 p.m.

McGill University

Faculty of Music
Strathcona Music Building

VOICE RECITAL
by students of
Betty Doroschuk, Winston Purdy and Jan Simons

i

Recit: For behold, darkness shall cover the earth
Aria: The people that walked in darkness
(Messiah) Handel

Patrick Hare, baritone
Andrea Carr, piano

ii

Recit: Oh, did'st thou know Handel
Aria: As when the dove (Acis & Galatea) Handel
The Singer Michael Head

Norma Bowen, soprano

iii

Come Ever-Smiling Liberty /Judas Maccabeus
Handel

Susan Eyton-Jones, soprano
Colin Doroschuk, tenor

iv

Non t'accostare all'urna Verdi
Trade Winds Frederick Keel

Colin Doroschuk

RECITAL HALL

McGill University

Tuesday 10 November 81
7:30 pm

Faculty of Music
Strathcona Music Building

CHAMBER MUSIC

SIX PRELUDES AUX FABLES (première) — Richard Pouliot

solistes: Richard Pouliot, guitare
Karen Langille, violon
Margaret Moser, hautbois
Serge Bélanger, clarinette

CONCERTINO pour voix solo, clarinettes, percussion et piano (première) — Serge Bélanger

Lento semplice ma cantabile
Scherzo - Trio
Collages: Allegro

Ensemble de clarinettes
solistes: Michelle Desmarais, soprano
Ross Edwards, clarinette
Michel Ouellette, piano
direction: Serge Bélanger

SUITE "JEUX D'ENFANTS" pour flûte et cordes — Claude Paradis

L'Enfant qui s'endort
L'Enfant qui rêve
Jeux d'enfant

Ensemble de cordes
soliste: Myrtha Boily, flûte
direction: Serge Bélanger

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday 18 November 1981
8:30 pm

EARLY MUSIC ENSEMBLES

director: Claire Guimond

PERFORMERS

Michèle Gagné	soprano
Anne-Marie Donovan	mezzo-soprano
Deborah Jackson	recorder
Keily Rice	recorder
Constance Pathy	viola da gamba
Josée April	continuo (organ, harpsichord)

PROGRAMME

CANTATA: Celladon — William Croft *1678-1727*

SONATE en si min., no.III — Jacques Hotteterre *1684-1760*

- Prélude
- Fugue
- Grave
- Vivement

O LIEBER HERRE GOTT, SWV 287 — Heinrich Schutz *1585-1672*

"DIE OBRIGKEIT IST GOTTES GABE" (Aria from CANTATA No. 119) — J. S. Bach *1685-1750*

TOCCATA in D major, BWV 912 — J. S. Bach

LA GARNIER — François Couperin *1668-1733*

LES IDEES HEUREUSES — François Couperin

CHIOME D'ORO — Claudio Monteverdi *1567-1643*

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 23 November 1981
4 p.m.

V O C A L
R E C I T A L
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STUDENTS OF
K. Anderson,
J. Bentley,
D. Doroschuk

AH, MY DARLING, WE COULD GROW TOGETHER
"The Bartered Bride" — Smetana

MANDOLINI — Fauré

IL VASCELLO — D'Avico

IL FILTRO — D'Avico

Madeleine Palmer-Rousseau, soprano
Janet Creaser, piano

ER, DER HERRLICHSTE VON ALLEN
"Frauenliebe und Leben" — Schumann

SURE ON THIS SHINING NIGHT — Barber

OH, HAD I JUBAL'S LYRE
"Joshua" — Handel

Susan Eyton-Jones, soprano
Doris Killam, piano

LORD GOD OF ABRAHAM

IT IS ENOUGH
"Elijah" — Mendelssohn

Robert Miron, baritone
Anne-Marie Denoncourt, piano

A SONG FOR THE LORD MAYOR'S TABLE
1. The Lord Mayor's Table
2. Glide Gently
3. Rhyme — Walton

Anne Wilkinson, soprano
Andrea Carr, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 23 November 1981
8:30 pm

RAYGIS BELANGER
violincello

student of Walter Joachim

FRANCOIS COUTURE
piano

student of
Louis-Philippe Pelletier

CONCERTO FOR CELLO & PIANO
IN B♭ MAJOR — Luigi Boccherini

KOL NIDREI, Op. 47 — Max Bruch

SONATA FOR CELLO & PIANO
IN G MINOR, Op. 65 — Frédéric Chopin

- Allegro moderato
- Scherzo
- Largo
- Finale (Allegro)

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday 25 November 1981
4:00 pm

student of Peter Freeman:

ALLEN FIEDER,
clarinet, assisted by

MIMI BLAIS, piano

programme:

CONCERTO IN E^b FOR CLARINET — Karl Stamitz

- Allegro
- Siciliano
- Rondeau

ADAGIO FÜR KLARINETTE — Heinrich Josef Baermann

SONATA FOR CLARINET, Op.120, No.1 — Johannes Brahms

- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

RECITAL HALL
Thursday 26 November 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

P I A N O R E C I T A L

students of Luba Zuk

TOCCATA IN E minor — J.S. Bach
Natalie Ledden

NOCTURNE IN E minor, Op.72, No.1 — Chopin
ETUDE IN F minor, Op.25, No.2
Angeliki Stavridi

SONATA IN C minor, Op.10, No.1 — Beethoven
- Allegro molto e con brio

IMPROMPTU IN E^{b} major, Op.90, No.2 — Schubert
Juli Kim

NOCTURNE IN B^{b} minor, Op.9, No.1 — Chopin
PRELUDE (Pour le Piano) — Debussy
Takuhi Sedefci

PRELUDE & FUGUE IN D minor, — J.S. Bach
"Das Wohltemperirte Klavier", Vol.II
SONATA IN C major, No.48 — Haydn
- Andante con espressione
- Rondo: Presto
Roxanne Lefebvre

PRELUDE IN E^{b} major, Op.23, No.6 — Rachmaninof
ETUDE IN C minor, Op.25, No.12 — Chopin
Natalie Ledden

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Friday 27 November 1981
4:30 pm

THE CLASS OF BRASS

director: Ted Griffith

trumpets:
Alain Ponteroli
Christian Patterson
Lucie Willcott
Manon Dufresne

horn:
Norah Frase

trombones:
Rob Oliver
Phil Cousineau
Steve Rowat
Chris Smith (bass)

tuba:
Naomi Boyle

INTRADA FÜR BLASER	M. Franck (1573 - 1639)
SESTETTO PER OTTONI	Hidas Frigyes
ANTIPHONY No. 1	Heinrich Schütz
DAS JAGER LIED	Carl M. von Weber

(intermission)

LA LUCHESINA	Giuseppe Guami (1540-1611)
ADAGIO (SYMPHONY III)	Saint-Saëns
THREE PIECES	Johann Pezel (1639-1694)
THE STRENUOUS LIFE	Scott Joplin

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Friady 27 November 1981
8:30 pm

STRING QUARTET

ensemble class of Mauricio Fuks

Susan Cottrell, violin
Philippe David, violin
Andrew Bacon, viola
Tina Williams, violincello

QUARTET IN C MAJOR, Op.76, No.3 ("Kaiser".)

Haydn

- Allegro
- Poco Adagio, contabile
- Minuetto: Allegro
- Finale: Presto

(intermission)

QUARTET IN B^{b} MAJOR, Op.130

Beethoven

- Adagio, ma non troppo
- Presto: L'istesso tempo
- Andante con moto, ma non troppo
- Allegro assai
- Cavatina: Adagio molto espressivo
- Finale: Allegro

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 30 November 1981
4:00 pm

G U I T A R
E N S E M B L E S

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students of Edward Rusnac

FLATT PAVAN & GALLIARD — John Johnson
Gerard O'Leary & Gaspar Mannarino

TWENTY WAYS UPON THE BELLS — Thomas Robinson
Patty Doherty & Maureen Lafrenière

THE EARL OF ESSEX GALLIARD
LACHRIMAE PAVAN — John Dowland
Jean Grimard (VIOLA) & Alain Giguere

CORANT, ALMAINE, CORANT — William Lawes
Nickey di Tomaso & Tony Battista

2 ALLEMANDES — J.S. Bach
Nickey di Tomaso — Dietrich Buxtehude

ANDANTE & ALLEGRO — Antonio Vivaldi
Gerald Monaghan & Anthony Garbish

TOCCATA — Franz Burkhardt
Allegro - Largo - Allegro
Gerald Mondghan & Anthony Garbish

MARIA — Francisco Tarrega
STUDY No. 11 — Heitor Villa-Lobos
Tony Battista

VARIATIONS ON A THEME BY HANDEL — Mauro Giuliani
Marc Deschênes

TOMBEAU — Manuel de Falla
Patty Doherty

QUATTRO EPISODI FOR FLUTE & GUITAR — Franco Margola
Andantino - Andante - Adagio - Allegro
Lucie Lavalée (FLUTE) & Patty Doherty

MICROPIEZAS — Leo Brouwer
Nickey di Tomaso & Tony Battista

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 30 November 1981
8:30 pm

SUSAN COTTRELL, violin

CARMEN PICARD, piano

Ms. Cottrell is a violin student of Mauricio Fuks

- ADAGIO & RONDO — Mozart

- SONATA #1 IN G MINOR FOR UNACCOMPANIED VIOLIN — J. S. Bach
  - Adagio
  - Fuga

(pause)

- SONATA IN A MINOR, Op.105 — Schumann
  - Mit liedenschaftlichem Ausdruck
  - Allegretto
  - Lebhaft
- FIRST RHAPSODY (Folk Dances) — Bartok
- TZIGANE (Rapsodie de Concert) — Ravel

The McGill Conservatory of Music

RECITAL HALL, C209

Wednesday, Nov. 25, 1981
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

PIANO RECITAL

Students of Mrs. Dagmar Rydlo

SLAVONIC DANCE op. 76 no. 10 IN E MINOR — Dvorak

Janice Ewanyshin
Cari Jones, Piano Duo

SONATINA IN B^{b} MAJOR — CIMAROZA

Chizu Fukuoka

ITALIAN CONCERTO — BACH

Cari Jones

POLONAISE op. 71 no. 1 IN D MINOR — CHOPIN

Chizu Fukuoka

NOCTURNE op. 27 no. 1 IN C# MINOR — CHOPIN
MINSTRELS — DEBUSSY

Janice Ewanyshin

GRANDE SONATE op. 30 D617 — SCHUBERT
ALLEGRO MODERATO
ANDANTE CON MOTO
ALLEGRETTO

Constance Leigh
Elva Jackson, Piano Duo

McGILL CONSERVATORY OF MUSIC

McGILL CONSERVATORY OF MUSIC

RECITAL HALL, C209

MONDAY, FEBRUARY 22, 1982

7:00 p.m.

PIANO RECITAL

Students of Mrs. Dagmar Rydlo

DOLLY SUITE	Faurée
LULLABY	
Kimi and Chizu Fukuoka	
ETUDE IN LA MINEUR	Duvernoy
ALLEGRETTO	
PUPPETS	Martinu
COLUMBINE DANCES	
Aco Fukuoka	
ETUDE A♭ MAJOR	Czerny
HARLEQUIN	Martinu
THE CAT AND MOUSE	Copland
Kimi Fukuoka	
POLKA	Martinu
Chizu Fukuoka	
GIGUE IN MI MINEUR	Matheson
BAGATELLE OP. 33	Beethoven
NO. 1 E♭ MAJOR	
Rhona Bergen	
SONATA FOR TROMBONE AND PIANO	Galliard
Philip Cousineau: Trombone	
Janice Ewanyshyn: Piano	
IMPROMPTU OP. 90	Schubert
NO. 3 IN G♭ MAJOR	
3 BAGATELLS	Tcherepnin
Carl Nowe	
PARTITA NO. 1 IN B♭	Bach
PRELUDE	
SONATA OP. 2 NO. 3	Beethoven
C MAJOR - 1st MOVEMENT	
Janice Ewanyshyn	

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Tuesday 1 December 1981
4 pm

R E C I T A L:

Christian Stewart-Patterson, TRUMPET
Kathleen Davies, OBOE
Karen Langille, VIOLIN
Olga Gross & Peter Jancewicz, PIANOS

CONCERTO IN C MINOR FOR VIOLIN & OBOE — J.S. Bach

Allegro (1st movement)

Kathleen Davies
Karen Langille
Peter Jancewicz

CONCERTO FOR TRUMPET IN E^b MAJOR — Franz Joseph Haydn

Allegro
Andante
Allegro

Christian Stewart-Patterson
Olga Gross

CONCERTO FOR OBOE — Wolfgang Amadeus Mozart

(1st & 3rd movements: Adagio non troppo
Rondo - Allegretto

Kathleen Davies
Peter Jancewicz

SONATA VIII — Arcangelo Corelli
(Transcribed by B.Fitzgerald)

Prelude
Allemande
Sarabande
Gigue

Christian Stewart-Patterson
Olga Gross

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday 1 December 1981
8:00 p.m.

RECITAL
FLUTE & CHAMBER MUSIC CLASSES
of Cindy Shuter

JOUEURS DE FLUTE (1st movement: "Pan") Roussel
Caroline Coulombe (fl.) & Manon Bouchard (piano)

SONATA #4, Op.1, in A minor (Larghetto/ Allegro) Handel
Lucie Lavallée (fl.) & Sydney Vrana (guitar)

SONATA #6 in E major (2nd mvmt: "Allegro") J.S. Bach
Terry Ellen Christophersen (fl.) & E.Plawutsky (piano)

FIRST CONCERTO FOR FLUTE & PERCUSSION Lou Harrison
(1. Slow & poignant / 2. Earnest, fresh & fastish)
Suzanne Rita Byrnes (fl.), Helen Barclay & J-Y Laporte

3 ROMANCES, Op.94, #1 (Nicht schnell) Schumann
Françoise Lamarche (fl.) & Roxanne Lefebvre (piano)

FIRST SONATA (1st mvmt: "Allegro moderato") Martinu
Dominique Gibbens (fl.) & Eugene Plawutsky (piano)

CANTABILE & PRESTO Enesco
Jean Parsons (fl.) & Eugene Plawutsky (piano)

JEUX D'ENFANTS 1. L'enfant qui s'endort Paradis
2. L'enfant qui rêve
3. Jeux d'enfants
Myrtha Boily (fl.) & String Ensemble conducted by Serge Bélanger

CONCERTO IN A MINOR (1st mvmt: "Allegro") Blavet
Suzanne Richard (fl.) & Ginette Dansereau (piano)

DEUX INTERLUDES (Andante Espressivo/Allegro Vivo) Ibert
Françoise Lamarche & Suzanne Byrnes (fs) & R.Lefebvre (p)

NOTTURNO, Op.21 (3. Lento e patetico Matiegka
4. Zingara (Andantino))
Chantal Rhéaume (f), Marc Deschênes (guitar), Brian Bacon (viola)

GRAND SOLO #13, Op.96, in A minor Tulou
Jean Deschênes (fl.) & Marjorie Tanaka (piano)

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday 2 December 1981
4 p.m.

BRASS SOLOISTS
IN RECITAL:

LUCIE WILCOTT,
trumpet
& PETER CHIASSON, piano

DOMINIQUE LORTIE,
trombone
& LOUIS LORTIE, piano

SONATA #5 — Gabrielli
(4 movements)
(piccolo trumpet)

CAVATINE Op.144 — Saint-Saëns
pour trombone ténor et piano

CONCERTO — Arutunian
for B^{b} trumpet and piano

SONATA — Hindemith
for trombone and piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday 3 December 1981
8:30 p.m.

PIANO RECITAL by: JAMES GELFAND

student of
Dorotny Morton

ADAGIO IN B minor, KV 540 — Mozart

SONATA IN D major, Op.10, No.3 — Beethoven
- Presto
- Largo e Mesto
- Menuetto & Trio
- Rondo - Allegro

(pause)

OPUS 76 — Brahms
#1 Capriccio
#7 Intermezzo
#8 Cappriccio

SONATA FOR PIANO — Ginastera
- Allegro marcato
- Presto misterioso
- Adagio molto apassionato
- Ruvido ed ostinato



McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Friday 4 December 1981
8:30 pm

PIANO RECITAL by students of Luba Zuk

#-#

FANTASIE IN F minor, Op.103 — Schubert
Andrea Carr & Margaret Rose Etienne

TOCCATA IN E minor — Bach

SONATA IN B^{b} major, Op.22 — Beethoven
- Allegro con brio

Nathalie Ledden

PRELUDE & FUGUE IN D major, W.T.K. Vol.I — Bach

PRELUDE & FUGUE IN D minor, W.T.K. Vol.I — Bach

SONATA IN E minor, Op.90 — Beethoven
- Con vivacità e sempre con sentimento ed espressione
- Non troppo vivo e cantabile assai

Margaret Rose Etienne

SONATA IN E major, Op.109 — Beethoven
- Vivace, ma non troppo
- Prestissimo
- Andante, molto cantabile ed espressivo

Andrea Carr



McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 7 December 1981
4 pm

students of
J. Bentley, M. Kalil,
J. Simons, B. Doroschuk

V O I C E R E C I T A L

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O, SLEEP, WHY DOST THOU LEAVE ME? — Handel; "Semele"

SPRING — Dominick Argento;
SLEEP — "Six Elizabethan Songs"

Marla Mayson, soprano
Laure Fink, piano

SCHON EIHTET FROH DER ACKERSMANN — Haydn; "Jahreszeiten"

SEA FEVER — John Ireland

Desmond Byrne, baritone
Olga Gross, piano

WHEN AS THE DOVE — Handel

THE SINGER — Michael Head

Norma Bowen, soprano
Roxanne Lefebvre, piano

REND' IL SERENO AL CIGLIO — Handel; "Sosarme"

VOI CHE SAPETE ("Le Nozze di Figaro") — Mozart

Roxanne Martel, mezzo-soprano
André Belzil, piano

MY MOTHER BIDS ME BIND MY HAIR — Haydn

VOLTE LA TERREA ("Un Ballo in Maschera") — Verdi

Solveig-Angelique Nikischer, soprano
Joanne de Groot, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday 8 December 1981
4:30 pm

STUDENT RECITAL
BY:

MANON DUFRESNE, trumpet
accompanied by Marc-André Lamirande, piano
&
CHRISTOPHER SMITH, bass trombone
accompanied by Paul Stewart, piano

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DEUX DANSES: 1. Danse sacrée — Jean-Michel Defaye
2. Danse profane

SONATA: - Allegro — Tomaso Albinoni
- Grave
- Allegro

ODYSSEE for bass trombone — Serge Filiatreault

(pause)

CONCERTO IN E^{b} Major — Joseph Haydn
- Allegro moderato
- Andante
- Allegro

TETRA ERGON — Donald H. White
1. For Van
2. In Memory of the "boss"
3. In Memory of "the chief"
4. In Memory of "Dottie"

The McGill Conservatory of Music

RECITAL HALL, C209
Tuesday, Dec. 8, 1981
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO, VIOLIN, GUITAR AND CELLO RECITAL

Students of Ms. J. Creaser, Mr. D. Djerkic, Mr. G. Antonio, Ms. S. Hajetian, Ms. C. Walker and Ms. K. Tucker.

THE SWALLOW OPUS 100 -24 — Burgmuller
RONDO — Steibelt

Anna Goulston, Piano

MINUET I — Bach

Lena Fankhauser, Violin

PERPETUAL MOTION — Suzuki

Samantha Quinn, Violin

LONG, LONG AGO — Bayly

Marnie Neufeld, Violin

AH! VOUS DIRAI-JE, MAMAN — French Folk Song

Twinkle Quartet:
Lena Fankhauser
Tristan Welp-Barr
Benjamin Caplan
Dragan Djerkic

DANCE IN G+ — Anon.
BALLET — Fuhrmann
CATALONIAN SONG — Anon.

Stephen Ades, Guitar

LAGRIMA — Tarrega
PRELUDE VI — Ponce
BOUREE IN E- — Bach

Jimmy Di Stephano, Guitar

PRELUDE IN B MINOR OP. 28 #6 — Chopin
SONATA IN G MAJOR OP. 79, First Movement — Beethoven

Irene Mallin, Piano

SONATINA IN G MINOR — Matz

Carl Alphonse, Cello

SARABANDE IN B- — Bach
RECITATIVE AND AGITATO — Bennett

David McGimpsey, Guitar

SARABANDE — Bach
BOUREES I & II (Transcribed from 3rd Cello Suite)

Sean Riley, Guitar

INVENTION NO.6 (E MAJOR) — Bach
FANTASY IN D MINOR — Mozart

Ann Dennis, Piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday 9 Dec. 1981
8:30 pm

RECITAL BY PIANO
STUDENTS OF E. DAWSON

1. VISIONS FUGITIVES, Op. 22 — Prokofiev
   Nos. 11, 6, 7, 14

   Daniel Silverberg

2. SONATA, Op. 57 — Beethoven
   Allegro assai
   Andante con moto
   Allegro ma non troppo

   Susan Hlasny

3. ETUDES-TABLEAUX, Op. 33 — Rachmaninof
   #2 in C; #7 in E^b

   Raffi Toumayan

4. SONATA IN D maj., HOB XVI/37 — Haydn
   Allegro con brio
   Largo e sostenuto
   Presto, ma non troppo

   LA TERRASSE DES AUDIENCES DU CLAIR DE LUNE — Debussy

   GENERAL LAVINE - excentrique — Debussy

   Lois Craig

5. SONATA, Op. 10, No.3 in D major — Beethoven
   Presto
   Largo e mesto
   Minuetto e trio
   Allegro

   Diane Oliver

RECITAL HALL
Thursday 10 Dec. 1981
5:00 p.m.

McGill University

Faculty of Music
Strathcona Music Building

ANDREW BACON, viola
MEIJANE QUONG, piano

students of
S. Kondaks, D. Morton

PIÈCE EN FORME DE HABAÑERA ... Ravel

ÉLÉGIE (1944) ... Stravinsky

FAIRY TALES, Op. 113 ... Schumann

I. Nicht schnell
II. Lebhaft
III. Rasch
IV. Langsam

SONATA, Op. 11, No. 4 ... Hindemith

I. Fantasie
II. Thema mit Variationen
III. Finale (mit Variationen)

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday
14 December 1981
8:30 pm

S T R I N G T R I O

ensemble class of Stephen Kondaks

Karen Langille, violin
Sylvie Renaud, viola
Hélène Renaud, cello

TRIO Op.32 no.1 — Franz Joseph Haydn

Poco Adagio
Menuetto; Trio
Allegro

TRIO Op.3 (excerpts) — Ludwig van Beethoven

Allegro con brio
Andante
Finale; Allegro

i n t e r m i s s i o n

SERENADE Op.10 — Ernö von Dohnanyi

1. Marcia; Allegro
2. Romanza; Adagio non troppo quasi andante
4. Tema con variazioni; Andante con moto
5. Rondo; Allegro vivace

The McGill Conservatory of Music

RECITAL HALL, C209
Tuesday, Dec. 15, 1981
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO, GUITAR and VOICE RECITAL

Students of Mrs. R. Stoltzfus, Ms. J. Creaser, Ms. D. Rhodenhizer, Mrs. H. Injejikian, Mr. G. Antonio, Ms. S. Hajetian, Mr. F. Sheppard, Ms. C. Sosa, Ms. I. Zvagulis and Mrs. D. Rydlo.

DUTCH DANCE — Thompson
ETUDE NO. 5 — Czerny

Ingrid Liebich, Piano

THE CLOCK — Medin
COBWEBS — Poole

Jessica Aspiazu, Piano

THE WILD HORSEMAN, OP. 68, NO. 8 — Schumann

Sandi Chao, Piano

SONATINA IN D MAJOR — Cimaroza
MAZURKA OP. 30 #2 — Chopin

Kimi Fukuoka, Piano

SOLITUDINE — Anzogli
ETUDE IN A MAJOR — Carcassi
PRELUDE IN D MINOR — J.S. Bach

Seigi Gutierrez, Guitar

PRELUDE IN B MINOR, OP. 28 NO. 6 — Chopin

Katie Chao, Piano

SONATINA OP. 36 NO. 5 — Clementi
RONDO

Macha Limonchik, Piano

BALLADE IN C MINOR OP. 100, NO. 15 — Burgmuller

Yukako Suzuki, Piano

WALTZ IN A MINOR (post.) — Chopin

Kendra Durnford, Piano

THE LITTLE NEGRO — Debussy

Bessie Megoudis, Piano

COME RAGGIO DI SOL — Caldara
ELEGIE — Massenet

Tameyuki Kyogoku, Voice
Sylvia Zavzavadjian, Accompanist

INVENTION IN F MAJOR (BWV779) — Bach
LA ROXELAINE IN Eb MAJOR, (AIR with 5 Variations) — Haydn
FOR CHILDREN (Bk. 1) NO. 37, SWINE-HERD'S SONG — Bartok

SPOOKS — Poole

Jennifer Davanloo, Piano

THE SWALLOW, OP. 100, NO. 24 — Burgmueller

Terri Dilallo, Piano

LE PETIT PATRE — Jaque
ARIA — Peerson

Lissa Juster, Piano

ANDANTE IN D major OP. 105, NO. 4 — Burgmueller

Rachel Beausoleil, Piano

LAGRIMA — Tarrega
PRELUDE VI — Ponce
BOUREE IN E minor — Bach

Jimmy DiStephano, Guitar

RONDO IN C MAJOR — Steibelt

Keiko Gutierrez, Piano

POLONAISE OP. 71 NO. 1 IN D MINOR — Chopin
SONATINA IN Bb MAJOR — Cimarosa

Chizu Fukuoka, Piano

LACHEN UND WEINEN — Schubert
ICI BAS — Fauré

Elizabeth Capon, Voice
Michael Capon, Accompanist

POLONAISE OP. 40 NO. 1 Ab MAJOR — Chopin

Reena Berger, Piano

VARIATIONS OP. 40 NO. 2 — Kabalevsky

Josee Fijalkowski, Piano

LE PETIT PATRE Jaque

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday, December 15, 1981
8:30 pm

BRASS SOLOISTS

Students of Robert Gibson

JOAN MacLAUGHLAN, French Horn
acc. by John Plant, piano

BRUCE MacNAB, Trumpet'

DANNY LESAGE, Trumpet"

acc. by Paul Stewart, piano

programme :-

'(t.)	CONCERTO IN D MAJOR	G. Ph. Teleman
(h.)	INTERMEZZO No. 5	Reinhold Glière
"(t.)	3 UNACCOMPANIED PIECES FOR TRUMPET: i. Song of War ii. Farewell iii. The Great Road	Peter Sacco
(h.)	SONATA FOR HORN & PIANO (1st & 2nd movements)	Paul Hindemith (1939)
"(t.)	TRUMPET CONCERTO i. Con spirito ii. Larghetto iii. Allegro	Capel Bond
'(t.)	CONCERTO IN B^b	A. Arutunian

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday 17 December 1981
8:30 p.m.

ensemble class of
Dorothy Morton

"The Classical Trio of Montreal" :

clarinet - Ross Edwards
violincello - Christopher Best
piano - Olga Gross

programme

THREE SONATAS — C. P. E. Bach

Allegretto
Andante
Allegro Molto

TRIO IN B♭ major, Op. 11 — L. van Beethoven

Allegro con brio
Adagio
Tema con variazione - Allegretto

intermission

TRIO IN ~~B♭~~ A minor, Op. 114 — J. Brahms

Allegro
Adagio
Andante grazioso
Allegro

The McGill Conservatory of Music

RECITAL HALL, C209
Saturday, Dec. 19, 1981

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

SUZUKI CELLO DEMONSTRATION

Students of Ms. Catherine Walker.

MARCH IN D *Group*	J.S. Bach
SCHERZO *Ann Benveniste*	Webster
MINUET *Edward Garson*	Boccherini
CHORUS FROM JUDAS MACCABAEUS *Group*	Handel
THEME FROM "WITCHES DANCE" *Zanna Chase*	Paganini
MARCH IN G *Toby Richardson*	J.S. Bach
MINUET NO. 1 *Sara Johnston*	J.S. Bach
THE HAPPY FARMER (ADVANCED VERSION *Annie Janvier*	Schumann
LONG, LONG AGO *Elise Johnston*	Bayly
MINUET NO. 2 *Danielle Raphael*	J.S. Bach
MAYTIME *Group*	Mozart
ETUDE *Danielle Lavoie*	Suzuki
RIGADOON *Aaron Chase*	Purcell
ANDANTINO *Group*	Suzuki
ALLEGRO *Group*	Suzuki
O COME, LITTLE CHILDREN *Group*	Folk Song
SONG OF THE WIND *Group*	Folk Song
TWINKLE VARIATIONS *Group*	Folk Song

The McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

RECITAL HALL, C209
Monday, Dec. 21, 1981
7:00 p.m.

PIANO RECITAL

Students of Ms. I. Zvagulis

A LITTLE JOKE	Kabalevsky
Claude Saleh	
TAG	Stravinsky
PLAY (FOR CHILDREN VOL. I)	Bartok
Romi Vadivel	
BLUE BRAVES	Kraehenbuehl
THE SPIDER	H. Alt
Ricky Gould	
LETS HAVE FUN	Gurlitt
BOUREE	Bach
Emmanuel Maris	
FUGUE	Pachelbel
SONATINA IN F (SCHERZO)	Haydn
CHILDREN'S GAME	Bartok
Cindy Lee	
TAG	Stravinsky
SONATINA IN A MINOR	Gurlitt
OP. 76 NO. 5 (RONDO)	
Rachel Gould	
DAYDREAMING	Poole
THEME AND VARIATIONS	Lubarsky
Allister Philip	
TOCCATINA	Kabalevsky
Ricky Philip	
LITTLE DANCE	Haydn
MINUET AND TRIO	Rosetti
LITTLE PRELUDE NO.2	Bach
Andrea Danielescu	
VIENNESE SONATINA NO.5 (1st MOVEMENT)	Mozart
THEN HEN LAID AN EGG	Iliev
Erika Szenasy	
SONATA IN G OP.14 NO.2 (1st MOVEMENT)	Beethoven
POLONAISE IN C# MINOR OP.26 NO.1	Chopin
CLAIRE DE LUNE	Debussy
Barbara Willard	

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Wednesday
13 January 1982
8:30 p.m.

piano recital by
ROGER LORD
student of Dorothy Morton

PROGRAMME:

PRELUDE & FUGUE, Vol. I, No. 22 in B flat minor — J.S. Bach (1685-1750)

SONATA OP. 57 in F minor ("Appassionata") — L. van Beethoven (1770-1825)
- Allegro assai
- Andante con moto
- Allegro ma non troppo

SONATA No. 1 ("Testament of Youth") — H. Somers (1925-)
- Largo - Allegro
- Adagio molto
- Largo - Allegro non troppo

--pause--

SONATINE — M. Ravel (1875-1937)
- Modéré
- Mouvement de menuet
- Animé

JEUX D'EAU — M. Ravel

BALLADE No.4, Op. 52, in F minor — F. Chopin (1810-1849)

POLONAISE No.6, Op. 53, in A flat ("Heroic") — F. Chopin

McGILL CONSERVATORY OF MUSIC

RECITAL HALL C209

FRIDAY, JANUARY 15, 1982

5:00 p.m.

Mr. Benjamin Otto - Student of Mr. Merlin Thompson

"Twinkle, Twinkle, Little Star" Variation	Shin Chi Suzuki
Lightly Row	Folk Song
The Honeybee	Folk Song
Cuckoo	Folk Song
Lightly Row	Folk Song
French Children's Song	Folk Song
London Bridge	Folk Song
Mary Had a Little Lamb	Folk Song
Go Tell Aunt Rhody	Folk Song
Clair de Lune	Lully
Long, Long Ago	Bayly
Little Playmates	F.X. Chwatal
Chant Arabe	Anonymous
Allegretto I	C. Czerny
Goodbye to Winter	Folk Song
Allegretto II	C. Czerny
Christmas Day Secrets	T. Dutton
Allegro	Shin Chi Suzuki
Musette	Anonymous

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

20 January 1982

Wednesday, 4 p.m.

R E C I T A L : PIANO STUDENTS OF TOM PLAUNT

TOCCATA IN E Minor, BWV 914 — J. S. Bach (1685-1750)

Poco allegro
Adagio
Allegro

Jacques Giroux

PRELUDE, Op.32, No.10 — Sergei Rachmaninoff (1873-1943)

Ray Kilburn

REFLETS DANS L'EAU — Claude Debussy
HOMMAGE A RAMEAU — (1862-1918)

Manon Bouchard

CLOCHES A TRAVERS LES FEUILLES

Jacques Giroux

QUARTET IN C Minor, Op.60 — J. Brahms (1833-1897)

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Joan MacDonald, violin — François Malo, cello
Sylvie Renaud, viola — Sylvie Roux, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Thursday
21 January 1982
1 p.m.

PERCUSSION RECITAL

Director: Pierre Béluse

DUET FOR SNARE DRUM & TIMPANI — Thomas Siwe
snare drum: Jean-Yves Laporte
timpani: Greg MacIntosh

MALLET DUETS — Joseph Haydn (arr. Frank J. McCarty)
Allegro : Menuett : Andante : Vivace :
Allegro moderato : Allegretto : Menuett :
Menuett : Andante : Vivace : Presto :
Menuett : Allegro : Andante : Menuett
marimbas: Jean-Yves Laporte & Greg MacIntosh

CUERNEVACA — Tom Brown
vibraphone: Greg MacIntosh snare drum: J-Y Laporte
marimba: Helen Barclay

DUO MINIATURE — Peter Tanner
I. Prelude II. Dance III. Dirge IV. Finale
vibraphone bells chimes xylophone: Jean-Yves Laporte
marimba: Greg MacIntosh

RAYMOND OVERTURE — A. Thomas (arr. Cornelia Luscomb)
marimba: Greg MacIntosh
piano: Helen Barclay

AIR & GAVOTTE — J. S. Bach (trans. S. de Gastyne)
vibraphone: Greg MacIntosh
marimba: Jean-Yves Laporte

DUBIOUS DEBATE — William J. Schinstine (A.S.C.A.P.)
snare drum: Greg MacIntosh
timpani: Jean-Yves Laporte

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Thursday 28 January 1982

8:30 pm

GUITAR STUDENTS RECITAL

Elise Benoit
Louis Dumaine
(students of Antonin Bartos)

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SONATE EN RE MINEUR --- Bernardo Pasquini (1637-1710)

POLONAISE CONCERTANTE, Op.137, No.2 Mauro Guiliani (1781-1829)

LE PREMIER PAS VERS MOI, Op.53 --- Fernando Sor (1778-1829)
andantino - allegreto
(SOLOS: Elise Dumont)

THEME ET VARIATIONS --- Fernando Sor
(DUO)

- pause -

CHACONNE EN SOL --- G.F. Haendel (1685-1759)

10 ETUDES SIMPLES --- Léo Brouwer
(SOLOS: Louis Dumaine)

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Friday 29 January 1982

7:00 pm

HARPSICHORD RECITAL

by Robert Craig,
student of John Grew

SUITE VI in C major — J.J. Froberger (1616-1667)

"LAMENTO *on the death of his Royal Majesty, Ferdinand IV, King of Romania...*"
Gigue - Courant - Sarabande

ENGLISH SUITE IV in F major — J.S. Bach (1685-1750)

Prélude

SONATAS — Domenico Scarlatti (1685-1757)

K 132 C
K 133 C major
K 402 E minor
K 403 E major

LE DEPARTEMENT DE MUSIQUE
DE L' UNIVERSITE D'OTTAWA

dans un programme d'échan
ge avec la FACULTE DE MU-
SIQUE, UNIVERSITE Mc GILL

présente

THE DEPARTMENT OF MUSIC
UNIVERSITY OF OTTAWA

in an exchange program
with the FACULTY OF MU-
SIC, Mc GILL UNIVERSITY

presents



OLGA GROSS: piano



le 31 janvier 1982

20h 00

Espace Varèse (311)
Pavillon Calixa Lavallée
1, rue Stewart

ENTREE LIBRE

January 31, 1982

8:00 pm

Espace Varèse (311)
Calixa Lavallée Hall
1, Stewart street

ADMISSION FREE

PROGRAMME

PRELUDE AND FUGUE *in* B^b *minor* — Johann Sebastian BACH
(volume I)

SONATA *in C Major, opus 2 no. 3* — Ludwig van BEETHOVEN

Allegro con brio
Adagio
Scherzo
Allegro assai

* * * * * * * *

NOCTURNE *in c minor, opus 48 no.1* — Frédéric CHOPIN

SUITE, *opus 14* — Béla BARTOK

MEPHISTO WALTZ — Franz LISZT

OLGA GROSS is a student of Professor Dorothy Morton.

PROCHAINS CONCERTS
dans cette série

NEXT CONCERTS
in this series

February 28 février
à 15h 30/ 3:30 pm

Espace Varèse (311)
Edifice Calixa Lavallée
1, rue Stewart

February 28 février
20h 00 / 8:00 pm

Espace Varèse (311)
Edifice Calixa Lavallée
1, rue Stewart

ENTREE LIBRE

ADMISSION FRE

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4 p.m. Monday
February 1, 1982

SUSAN ELIAS
JUDY GINSBURG

duo pianists
students of Cynthia Floyd and Jean-Paul Sévilla, Dept. of Music, University of Ottawa

SONATA IN C, K 521 ——— W.A. Mozart

Allegro
Andante
Allegretto

DOLLY SUITE ——— G. Fauré

Berceuse
Mi-a-ou
Jardin de Dolly
Kitty Valse
Tendresse
Pas espagnol

FIVE SLAVONIC DANCES ——— A. Dvorak

Op. 46, No.1, in C major
Op. 46, No.2, in E minor
Op. 46, No.5, in A major
Op. 72, No.10, in E minor
Op. 46, No.6, in A^b major

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:00 pm, Monday
February 1, 1982

McGILL OPERA STUDIO

DIRECTOR:
EDITH DELLA PERGOLA

PRESENTS

A CONCERT OF OPERATIC ARIAS

1. (1756) W. A. Mozart
   - Così fan tutte: Dorabella's Aria
     Hasmig Injejikian, mezzosoprano
   - Don Giovanni: Donna Anna's Aria
     Linda Pavelka, soprano

2. (1792) G. Rossini
   - Il Barbiere di Siviglia: Rosina's Aria
     Francyne de Champlain, soprano

3. (1797) G. Donizetti
   - Lucia di Lammermoor: Lucia's Aria
     Maria Ciccaglione, soprano
   - Don Pasquale: Norina's Aria
     Francine Labelle, soprano

4. (1813) R. Wagner
   - Tannhäuser: Wolfram's Aria
     Steven Lecky, baritone

5. (1813) G. Verdi
   - La Forza del Destino: Preziosilla's Aria
     Maria Popescu, mezzosoprano
   - Ernani: de Sylva's Aria
     Morton Hyson, bass
   - La Traviata: Violetta's Aria
     Suzanne Raymond, soprano

6. (1818) Ch. Gounod
   - Faust: Faust's Aria
     Berthier Denys, tenor

7. (1819) J. Offenbach
- Les Contes d'Hoffmann: Olympia's Aria
Darquise Bilodeau, soprano

8. (1835) C. Saint-Saëns
- Samson et Dalila: Dalila's Aria
Evelyne Lamonde-Gilbert, mezzosoprano

9. (1838) G. Bizet
- Carmen: Escamillo's Aria
Arthur Muhendissian, baritone

10. (1840) P. Tschaikowsky
- Eugene Onegin: Lensky's Aria
Robert McLaren, tenor

11. (1842) J. Massenet
- Le Cid: Chimène's Aria
Susan Wise, soprano
- Hérodiade: Hérode's Aria
Jean Michel Sereni, baritone

12. (1858) R. Leoncavallo
- I Pagliacci Nedda's Aria
Micheline Camirand, soprano

13. (1862) C. Debussy
- L'Enfant Prodigue: Lia's Aria
Liz Norman, soprano

14. (1867) U. Giordano
- Andrea Chénier: Chénier's Aria
Georges Perras, tenor

ACCOMPANISTS:
Michael McMahon, Mado Roch, and
Barry Wiesenfeld (senior coach)

This is the 248th performance of the McGill Opera Studio since its inception in 1956.

NEXT PERFORMANCE: Sunday, February 14, 1982, 8:00 p.m., at Pollack Concert Hall
A PERFORMANCE OF OPERATIC EXCERPTS

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 p.m. Tuesday
February 2, 1982

PIANO RECITAL BY

R U T H N E U F E L D

student of Tom Plaunt

PARTITA I in B^b major,
BWV 825 (Leipzig)

Johann Sebatian Bach
(1685 - 1750)

Praeludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Giga

SONATA in D major,
Op. 28 (Vienna, 1801)

Ludwig van Beethoven
(1770-1827)

Allegro
Andante
Scherzo : Trio
Rondo

PRELUDES, Vol. I
(Paris, 1910)

Claude Debussy
(1833-1897)

I Danseuses de Delphes
II Voiles
III Le vent dans la plaine
VIII La fille aux cheveux de lin
X La Cathédrale engloutie
XI La danse de Puck

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 pm,
Wednesday
3 February 1982

RECITAL BY DOMINIQUE LORTIE,
trombone student of Stewart Taylor

ANNEMARIE LEENHOUTS,
french horn student of John Zirbel

DORIS KILLAM, PIANO

ARIOSO — J. S. Bach
(arranged for trombone & piano)

NOCTURNE, Op.35, No.10 — Reinhold Gliere
(horn & piano)

CONCERTINO FOR TROMBONE — Lars-Erik Larsson
- Preludium
- Aria
- Finale

HUNTER'S MOON — Gilbert Vinter
(horn & piano)

ADAGIO & ALLEGRO MOLTO IN E MAJOR — Michael Haydn
(horn, trombone, & piano)

RECITAL HALL

McGill University
Faculty of Music
Strathcona Music Building

Thursday
4 February 1982
1 p.m.

director:
Pierre
Béluse

PERCUSSION RECITAL

THE FAVORITE: I'm Certainly Living a Ragtime Life — Joplin/Friedman

FOR MALLETS: Sonatina, Fugato — Raymond Wilding-White

DUOS: Helen Barclay & André Boulet

SATURDAY'S CHILD — Bill Molenhoff
Soloist: André Boulet Accompanist: Helen Barclay

ETUDE IN C Major, Op.6, #10 — Clair Omar Musser
Soloist: André Boulet

LEYENDA — Isaac Albeniz
Soloist: Helen Barclay

THE 90 MINUTE WONDERS: Fanfare, After the Fanfare, But Sadness Charms — Charles Delancy
Soloist: Vincent Dhavernas

CONCERTINO FOR VIBRAPHONE (3rd mvmt) — Sigfried Fink
Soloist: Robert Slapcoff Acc.: Mai Jan Kwong

ADMIRAL FARRAGUT — John J. Heney

SONATA FOR MARIMBA FOR 4 HANDS — Karl Kohn
DUOS: Nicole Girard & Pierre Dubé

"THE WELL-TEMPERED CLAVIER", Prélude No.2 — J.S. Bach
DUO: Pierre Dubé & Nicole Girard

TWO MEXICAN DANCES FOR MARIMBA — Gordon Stout
Soloist: Pierre Dubé

BALALAIKA / LA NEGRA / UN MISTERIO / LA BAMBA — trad. songs arr. W.L. Cahn
Marimba Quintet: Pierre Béluse, Robert Slapcoff, Pierre Dubé, Vincent Dhavernas, Helen Barclay,
Percussion: Greg MacIntosh, Jean-Yves Laporte, André Boulet, Slobodan Popovic, Nicole Girard

LE DEPARTEMENT DE MUSIQUE
DE L'UNIVERSITE D'OTTAWA

dans un programme d'échange
avec la FACULTE DE MUSIQUE
de l'UNIVERSITE McGILL

présente

THE DEPARTMENT OF MUSIC
UNIVERSITY OF OTTAWA

in an exchange program
with McGILL UNIVERSITY,
FACULTY OF MUSIC

presents

QUINTETTE DE CUIVRES — BRASS QUINTET

trompette	David Dando	*trumpet*
trompette	Jean-François Phaneuf	*trumpet*
cor	Annemarie Leenhouts	*french horn*
trombone	Peter Sullivan	*trombone*
tuba	Bil Sanders	*tuba*

e 7 février 1982
20h00
space Varèse (311)
avillon Calixa Lavallée
, rue Stewart

NTREE LIBRE

7 February 1982
8:00 pm
Espace Varèse (311)
Calixa Lavallée Hall
1, Stewart street

ADMISSION FREE

PROGRAMME

THREE PIECES — Antony HOLBORNE (? -1602)

Muy linda
Pavan
Gailliard

CONTRAPUNCTUS IX — Johann Sebastian BACH (1685-1750)

RENAISSANCE DANCES — Tylman SUSATO (c.1500-c.1561)

La Mourisque
Bransle Quatre Bransle
Ronde
Ronde - Mon Amy
Basse Danse Bergeret

* * * * * *

THREE PIECES — Ludwig Maurer (1789-1878)

Maestoso alla Marcia
Andante con moto
Allegro grazioso, un poco agitato

QUINTET Op.73 (1961) — Malcolm Arnold (b.1921)

Allegro vivace
Andante con moto
Con brio

*

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8:30pm - Friday
12 February 1982

University of Ottawa/McGill université d'Ottawa exchange programme

RECITAL BY LORI PIITZ, *piano*
student of Jean-Paul Sevilla

TOM MOYER, *trumpet*
student of Robert Oades

PARTITA No.4 — J. S. Bach
Ouverture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue

SONATA IN G Minor, Op.22 — R. Schumann
Il pui presto possible
Andantino
Scherzo molto allegro & marcato
Rondo presto

Lori Piitz, piano

CONCERTO IN D — G. P. Telemann
Adagio / Allegro / Adagio / Allegro

CONCERTO IN E^b — F. J. Haydn
Allegro / Andante / Allegro

SONATA — P. Hindemith
mit Kraft / Mässig bewegt / Trauermusik

Tom Moyer, trumpet & Lori Piitz, piano

RECITAL HALL

McGill University

Monday 15 February 1982

8:30 pm

Faculty of Music
Strathcona Music Building

GUITAR ENSEMBLES & SOLOS

By students of Edward Rusnac

1. BALLO & SALTARELLO (1599) — Simone Molinaro
   TRIO — Paul Hindemith
   Maureen Lafrenière, Gerard O'Leary, Gaspar Mannario

2. PRELUDE (3rd lute suite) — J.S. Bach
   VARIATIONS ON LA FOLIA ESPANA & MINUET — F. Sor
   Tony Battista

3. TRIO i) Allegro Resoluto — Joseph Kreutzer (19th Cent.)
   ii) Andante
   Lucie Lavalée, FLUTE
   Maurice Carignan, CLARINET
   Patty Doherty, GUITAR

4. 3-SOUTH AMERICAN FOLK SONGS — Len Williams
   Suzie Bell & Gerald Monaghan

5. 5-RICERCARI — Alain Bonnard (20th Cent.)
   INTERMEZZO — Enrique Granados
   Tony Battista & Domenic Moraca

6. CORDOBA — Ignaz Albeniz
   IMPROMPTU — Anthony Garbish
   Nickey Ditomaso & Anthony Garbish

RECITAL HALL

16 February 1982, 5pm

McGill University

Faculty of Music
Strathcona Music Building

*NEW MUSIC FROM LATIN AMERICA ****
JOURNEES DE MUSIQUES NOUVELLES D'AMERIQUE LATINE

the electronic music studio

presents

music from latin - america

with

Mario Lavista

and

Marielena Arizpe / flute

Mario Lavista, Max Lifchitz / piano

Eric Johnstone / electronics

NEW MUSIC FROM LATIN AMERICA

THIS PROGRAM OF MUSIC BY LATIN AMERICAN COMPOSERS IS PRESENTED BY McGill University, Faculty of Music, as one of three events planned jointly with the Conservatoire de Music du Québec à Montréal and the Société de musique contemporaine du Québec (SMCQ).

A concert tonight at the Conservatoire (100 Notre Dame East) at 8pm will include Marielena Arizpe, flutist, and Mario Lavista, pianist, and a "musialogue" during which Maryvonne Kendergi will interview Mario Lavista. The final concert in the series will take place at Pollack Concert Hall on Thursday, February 18, at 8pm when the SMCQ ensemble, conducted by Alcides Lanza, will feature guest artists Marielena Arizpe & actress-singer Meg Sheppard ($6/$3).

Federico Ibarra

was born in Mexico City in 1946. He studied in his own country until 1971 when he was awarded a fellowship to study in Paris. Presently he is a professor of composition at the National Music School in the Universidad Autonoma de Mexico and Coordinator of the composition workshop at CENIDIM (National Center of Music Information). Federico Ibarra is now one of the strongest influences among the youngest generation of Mexican composers. His activities also include frequent participation in contemporary music recitals as a pianist.

Mario Lavista

born in 1943 in Mexico, studied music at the National Conservatory. Later he studied in Paris at the Schola Cantorum and in Germany in the contemporary music courses offered in Darmstadt and Cologne. In 1970 Lavista organized the Improvisation Group Quanta that experimented in the area of simultaneous creation-interpretation and in new relationships between live music and electroacoustics. Together with Federico Ibarra, he has performed many works in Mexico from the repertory of contemporary works for piano four-hands and two pianos, including works by John Cage, Morton Feldman, Henry Cowell, Karl-Heinz Stockhausen, Sylvano Bussoti, Barbara Pentland and Manuel Enriquez.

Manuel Enriquez

born in Mexico in 1926, is active as a violinist and composer. He has received fellowships from the Guggenheim Foundation and had many European commissions. He is now Director of Mexico's CENIDIM. This summer he will be the recipient of a DAAD fellowship from Germany. *HOY DE AYER* was completed in April 1981. A highly dramatic work, it allows the performer freedom of choice in some sections, while others are predetermined. Max Lifchitz premièred the work in New York City in January 1982.

Mario Davidovsky

born in Argentina (1934) is the Director of the Columbia Princeton Electronic Music Center. He has received many prizes and awards including fellowships from the Guggenheim, Rockefeller and Koussevitsky Foundations. *SYNCHRONISM #6* belongs to a series of compositions for electronically synthesized sounds in combination with conventional instruments. In this particular piece, the electronic sounds in many instances modulate the acoustical characteristics of the piano by affecting its decay and attack characteristics. The electronic segment should perhaps not be viewed as an independent polyphonic line, but rather as if it were inlaid into the piano part.

Max Lifchitz

born in Mexico in 1948 graduated from Juilliard and Harvard. He has been widely performed in the U.S. and Europe. Also a pianist, he was awarded first prize in the 1976 Gaudeamus Competition in Holland. He is founder-director of NORTH/SOUTH CONSONANCE, devoted to performing American and Latin American composers' works. On the Faculty of Columbia University, he resides in New York. *AFFINITIES* is in five self-contained contrasting movements. Its melodic and harmonic elements are derived from a set of expanding and contracting intervals. The rhythmic vocabulary includes metered and non-metered rhythms, an elaboration of the impulses implicit in the opening gesture. The music exploits the contrasting registers and timbric possibilities of the piano and provides the performer with ample opportunity for technical display.

Federico Ibarra	Sonata for piano	(1975)
Mario Lavista	Lamento a la muerte de Raúl Lavista *for amplified bass flute*	(1981)
Manuel Enriquez	Hoy de Ayer *for piano*	(1981)
Mario Davidovsky	* Synchronism #6 *for piano & tape*	(1970)
Max Lifchitz	Affinities *for piano*	(1979)
Antonio Russek	Summermood *for amplified bass flute & electronic modification*	(1981)

* Tape realised at the Columbia-Princeton Electronic Music Center.

ALL COMPOSITIONS - FIRST PERFORMANCE IN CANADA

MUSIQUES NOUVELLES D'AMERIQUE LATINE

CE PROGRAMME DE MUSIQUE LATINO-AMERICAINE EST PRESENTE PAR LA FACULTE DE MUSIQUE (UNIVERSITE McGILL) dans le cadre de plusieurs concerts organisés avec le concours du Conservatoire de Musique du Québec à Montréal et la Société de Musique contemporaine du Québec (SMCQ). Lors du concert qui sera donné au Conservatoire ce soir à 20h, on pourra entendre Marielena Arizpe à la flûte et Mario Lavista au piano ainsi qu'un "musilogue" entre Mario Lavista et Maryvonne Kendergi. Le dernier concert de ce cycle aura lieu à la salle Pollack le jeudi 18 février à 20h avec l'ensemble de la SMCQ placé sous la direction d'Alcides Lanza avec le concours de Marielena Arizpe et de l'actrice cantatrice Meg Sheppard.

FEDERICO IBARRA

est né à Mexico en 1946. Il a fait ses études au Mexique jusqu'en 1971, année où il a reçu une bourse pour aller étudier à Paris. Il est actuellement professeur de composition à l'Ecole nationale de musique de l'Universidad Autonoma de Mexico et c'est lui qui coordonne les activités de l'atelier de composition au CENIDIM (Centre national d'informations musicales). Il est l'un des compositeurs les plus influents de la nouvelle génération de musiciens mexicains et il donne fréquemment des récitals de piano de musique contemporaine.

MARIO LAVISTA

Né en 1943 au Mexique, il a fait ses études musicales au Conservatoire National. Il a ensuite été élève à la Schola Cantorum de Paris puis il a suivi des cours de musique contemporaine à Darmstadt et Cologne en Allemagne. En 1979, il a créé l'Improvisation Group Quanta, groupe d'expérimentation dans les domaines de l'interprétation-création simultanée et des rapports entre la musique diffusée en direct et l'électroacoustique. En compagnie de Federico Ibarra, il a interprété au Mexique de nombreuses oeuvres du répertoire d'oeuvres contemporaines pour piano, pour piano 4 mains et pour 2 pianos, notamment des oeuvres de John Cage, Morton Feldman, Henry Cowell, Karl-Heinz Stockhausen, Sylvano Bussoti, Barbara Pentland, Manuel Enriquez et bien d'autres.

MANUEL ENRIQUEZ

(né au Mexique en 1926), violoniste et compositeur. A reçu des bourses de la fondation Guggenheim et de nombreuses commandes d'organisations et de festivals européens. Il dirige aujourd'hui l'Institut de Musique contemporaine du Mexique CENIDIM. Cet été il se verra décerner une bourse DAAD par l'Allemagne. *HOY DE AYER* a été achevée au mois d'avril 1981.Oeuvre éminemment dramatique, elle laisse entière liberté de choix à l'interprète dans certaine parties... M. Lifchitz a interprété cette oeuvre pour la première fois à New York en janvier 1982.

MARIO DAVIDOVSKY

(né en Argentine en 1934), directeur du Centre de musique électronique de Columbia à Princeton. A reçu de nombreux prix et distinctions, notamment des bourses des fondations Guggenheim, Rockefeller et Koussevitsky. *SYNCHRONISM nº 6* fait partie d'une série de compositions pour sons électroniques synthétisés combinés à des instruments conventionnels. Dans ce morceau, les sons électroniques modulent souvent les caractéristiques acoustiques du piano en affectant l'affaiblissement et l'attaque de celui-ci. Il est sans doute préférable de voir dans le segment électronique non pas une ligne polyphonique indépendante mais un segment incrusté dans la partie de piano.

MAX LIFCHITZ

(né au Mexique en 1948), diplômé de Juilliard et de Harvard. Ses oeuvres ont été beaucoup jouées aux Etats-Unis et en Europe. Pianiste de talent, il a mérité le premier prix du Concours Gaudeamus 1976 qui a eu lieu aux Pays-Bas. Fondateur et directeur de NORTH/SOUTH CONSONANCE, organisme qui se consacre à l'interprétation d'oeuvres de compositeurs américains et latino-américains. Max Lifchitz vit à New York où il enseigne à l'université Columbia. *AFFINITIES* comporte cinq mouvements indépendants et très contrastés. Ses éléments mélodiques et harmoniques sont tirés d'un ensemble d'intervalles qui s'élargissent et se contractent. Le vocabulaire rythmique de l'oeuvre comprend des rythmes en mesure et pas qui sont une élaboration des pulsions rythmiques implicites dans le geste introductif. La musique exploite les registres contrastés les possibilités harmoniques du piano. Elle permet également à l'interprète de faire preuve de toute sa virtuosité.

FACULTY OF MUSIC,
McGILL UNIVERSITY

n an exchange programme
ith
HE DEPARTMENT OF MUSIC,
NIVERSITY OF OTTAWA

resents

FACULTE DE MUSIQUE,
UNIVERSITE McGILL

dans un programme
d'échange avec
LE DEPARTEMENT DE MUSIQUE
DE L'UNIVERSITE D'OTTAWA

présente

SUSAN BUTLER oboe / hautbois
LARRY EWASHKO baritone
CLAUDIA MACK piano

niversity of Ottawa

université d'Ottawa

dnesday 17 February 1982
30 pm
CITAL HALL
rathcona Music Building
5 Sherbrooke Street West

EE ADMISSION

le mercredi 17 février
1982, 20h30
RECITAL HALL
Strathcona Music Building
555 ouest, rue Sherbrooke

ENTREE LIBRE

PROGRAMME

OISEAUX, SI TOUS LES ANS — W. A. Mozart
RIDENTE LA CALMA

WIE MELODIEN ZIEHT ES MIR, Op.105, No.1 — J. Brahms
FELDEINSAMKEIT, Op.86, No.2
STANDCHEN, Op.106, No.1

L'INVITATION AU VOYAGE — DuParc
PHIDYLE

FIVE UKRAINIAN FOLK SONGS — Liatoshinsky

Larry Ewashko, baritone — *Claudia Mack, piano*

INTERMISSION

SONATINA FOR OBOE & PIANO — Malcolm Arnold

Leggiero
Andante con moto
Vivace

PARTITA IN E MINOR — G. P. Telemann

Andante
Vivace
Vivace
Siciliana
Vivace
Presto

SONATE POUR OBOE ET PIANO — Camille Saint-Saëns

Andantino
Allegretto
Molto Allegro

Susan Butler, oboe/hautbois — *Claudia Mack, piano*

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:15 pm
Friday 19 February 1982

directors:
Bruce Mather
Eugene Plawutsky

CONTEMPORARY MUSIC ENSEMBLE

ACUFENOS — Alcides Lanza
Jean Parsons, flute — *P.J. Desrosiers, trombone*
Yves Adam, clarinet — *Adriana dos Santos, piano*
Robert Slapcoff, percussion

BIRDCAGE — Brian Sexton
Cynthia Bartlett, flute — *Andrew Bacon, viola*
Pierre Chouinard, v. I — *Hélène Renaud, cello*
Karen Langille, violin II — *Steven Sonzochuk, bass*
conductor: Brian Sexton

TRIAD — Göte Carlid
Maurice Roy, alto sax. — *Sylvie Roux, piano*

INCANTATION, Op.28 — Jacques Hétu
Normand Forget, oboe — *Bruce Mather, piano*

UMBRALES — Mariano Etkin
Paul St-Laurent, flute — *Jean Parsons, alto flute*

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from SEVEN EARLY SONGS — Alban Berg
- Nacht - Schilflied - Die Nachtigall
Tim Sherwood, tenor — *Peter Chaisson, piano*

SPECTOGRAM — Bengt Hambraeus
Darquise Bilodeau, soprano — *Paul St-Laurent, flute*
Vincent Dhavernas, perc'n — *R. Slapcoff, vibraphone*

QUARTET, Op.22 — Anton Webern
Ross Edwards, clarinet — *Jacques Brazeau, tenor sx.*
Pierre Chouinard, violin — *Sylvie Roux, piano*

PRISME — Bruno Deschênes
Francine Voyer, flute — *Michael Laucke, guitar*
Dominique Perron, oboe — *Suzanne Berthiaume, harp*
Maxime Dubois, horn — *Denis Beliveau, violin*
Daniel Doyon, trumpet — *Pierre Lupien, viola*
Davis Dando, trumpet — *Mario Giroux, cello*
conductor: Bruno Deschênes

RECITAL HALL

McGill University

4 p.m.
Monday 22 February 1982

Faculty of Music
Strathcona Music Building

VOICE RECITAL - students of J. Bentley, B. Boroschuk, M. Kalil, J. Simons

1. Recit: BEHOLD A VIRGIN SHALL CONCEIVE
   Aria: O THOU THAT TELLEST (Messiah) — Handel
   AM SEE — Schubert
   A BUNCH OF ROSES — Harry Somers

   Sherry Brown, mezzo-soprano
   Peter Chiasson, piano

2. TRADE WINDS — Frederick Keel
   O ISIS UND OSIRIS (Die Zauberflöte) — Mozart

   Joseph Torontour, bass
   Doris Killam, piano

3. AIR CHAMPETRE — Poulenc
   WIDMUNG — Schumann

   Lise Gardner, soprano
   Myriam Bernard, piano

4. PIETA, SIGNORE — Stradella
   HOW LONG, GREAT GOD — Purcell
   SCHLUMMERT EIN (Cantata 82, Ich habe genug) — Bach

   Owen Duggan, baritone
   Steve Armour, piano

McGILL CONSERVATORY OF MUSIC

RECITAL HALL, C209

MONDAY, FEBRUARY 22, 1982

7:00 p.m.

PIANO RECITAL

Students of Mrs. Dagmar Rydlo

DOLLY SUITE LULLABY	Faure
Kimi and Chizu Fukuoka	
ETUDE IN LA MINEUR ALLEGRETTO PUPPETS COLUMBINE DANCES	Duvernoy Martinu
Asa Fukuoka	
ETUDE A^{b} MAJOR HARLEQUIN THE CAT AND MOUSE	Czerny Martinu Copland
Kimi Fukuoka	
POLKA	Martinu
Chizu Fukuoka	
GIGUE IN MI MINEUR BAGATELLE OP. 33 NO. I E^{b} MAJOR	Matheson Beethoven
Reena Berger	
SONATA FOR TROMBONE AND PIANO	Galliard
Philip Cousineau: Trombone *Janice Ewanyshyn: Piano*	
IMPROMPTU OP. 90 NO. 3 IN G^{b} MAJOR 3 BAGATELLS	Schubert Tcherepnin
Cari Jones	
PARTITA NO. I IN B^{b} PRELUDE SONATA OP. 2 NO. 3 C MAJOR - Ist MOVEMENT	Bach Beethoven
Janice Ewanyshyn	

RECITAL HALL

McGill University

8:30 p.m.
Tuesday 23 February
1982

Faculty of Music
Strathcona Music Building

THOMAS DAVIDSON, piano

-/-/-/-/-/-/-/-/-/-/-/-/-

student of Luba Zuk

PRELUDE & FUGUE in G major, W.T.K. Vol. 1 — Bach

ADAGIO IN B minor, K.V. 540 — Mozart

SUGGESTION DIABOLIQUE, Op. 4, No.4 — Prokofiev

BALLADE IN G minor, Op. 23 — Chopin

SONATA IN G minor, Op. 22 — Schumann

Il piu presto possible
Andantino
Scherzo
Presto

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4 pm
Wednesday 24 February 1981

EARLY MUSIC ENSEMBLE directed by Claire Guimond

1. FLUTE SONATA No.1 — J.J. Quantz

Baroque flute - Geneviève Dusseault
Harpsichord - Robert Craig

2. CANTATA: Deine Toten werden leben — Telemann

Soprano - Denise Poray
Recorder - René Quesnel
Organ - Donald Leuszler

3. ORATORIO: Il Trionfe (Prologue) — G. Carissimi

ZEFIRA TORNA — C. Monteverdi

Soprano - Martina Brehmer
Madeleine Palmer-Rousseau
Organ - Judy Cytrynbaum

4. CANTATE: Am Tage der Reinigung marial — Telemann

Soprano - Céline Chaput
Flute - Paul St-Laurent
Organ - Charles Leblanc

5. KAMMERDUETTE — E. D'astorga

Soprano - Michelle Gagné
- Anne-Marie Donovan
Viola da gamba - Constance Pathy
Harpsichord - Josée April

McGill Conservatory of Music

RECITAL HALL, C209
Wednesday, February 24, 1982
8:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

SUZUKI COMPOSERS AND SOLOISTS CONCERT

Directed by Dr. Alfred Garson

BOUREE — Handel
Group: Pupils of Dr. A. Garson

LIGHTLY ROW — Folk Song
Soloist: Daichi Sayeki

INDIANS NINETEEN YEARS AGO — Itman
Soloist: Ari Itman

ALLEGRO — Suzuki
Soloist: Silka Brabander

ASTEROID B-612 — Gullas
Soloist: Paul Gullas

MUSETTE — Bach
Soloist: Rolf Brabander

VICKY'S DANCE — Fletcher
Soloist: Becky Fletcher

SKIPPING AND WALKING — Adler
Soloist: Roselle Adler

WITCH'S DANCE — Paganini
Soloist: Martin Hasler

FLYING LIZARDS — Kwo
Soloist: John Kwo

HUMORESQUE — Dvorak
Soloist: Kristian Brabander

RUNNING WATER — Roper
Soloist: Margaret Roper

SPRING SONG — Burnett
Soloist: Stephanie Burnett

SONATA IN D MAJOR - SECOND MOVEMENT — Handel
Soloist: George Sopel

WALTZ — Brahms
Soloist: Liesel Heuser

THE RUSSIAN RONDO — Garson
Soloist: Edward Garson

CONCERTO NO. 5 — Seitz
Soloist: Bryant Rabiza

MINUET — Mozart
Soloist: Mugino Sayeki

CAVATINA — Raff
Soloist: Valery Schwartz

MINUET NO. 2 — Bach
Group: Pupils of Dr. A. Garson

ACCOMPANIST: Y. SAYEKI

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 pm
Friday 26 February 19

RECITAL BY:

PHIL COUSINEAU, trombone
student of Ted Griffith
accompanied by JANICE EWANYSHYN, piano

ALAIN PONTIROLI, trumpet
student of James Thompson
accompanied by PETER CHIASSON, piano

LA FEMME A BARBE — José Bergmans

Phil Cousineau

CONCERTO FOR TRUMPET — Vincenzo Bellini
Allegro / Andante / Allegro
Alain Pontiroli

SONATA No.2 — Johann Ernest Gallia
Andante / Vivace /
Alla Siciliana / Spiritoso e Allegro
Phil Cousineau

LEGEND — Georges Enesco

Alain Pontiroli

ATLANTIC ZEPHYRS — Gardel Simons

Phil Cousineau

RECITAL HALL

8:30 pm

Monday 1 March 1982

McGill University

Faculty of Music
Strathcona Music Building

MUSIC FOR CLARINET AND PIANO

ROSS EDWARDS, clarinet
ROBERT JONES, piano

UNNATURAL DEATH (1978) — Robert Frederick Jones

Andante moderato
Andante con fantasia
Allegro molto

CONCERTINO, Op.26 — Carl Maria von Weber

SONATA (1962) — François Poulenc

Allegro tristamente
Romanza
Allegro con fuoco

TWO PIECES (1981) — R. F. Jones

Andante
Allegro

SONATA IN F MINOR, Op.120, No.1 — Johannes Brahms

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8:30 pm
Tues. 2 March 1982

Directors:
Tom Plaunt & Jan Simons

LIEDER CLASS RECITAL

SECRETS — Robert Fleming/W.H. Davies
- i. Pleasure and Joy
- ii. See Where Young Love
- iii. Love, Like a Drop of Dew

Denise Poray, Soprano - Cécile Desrosiers, Piano

LYDIA — Op.4, No. 2 (1870) — Gabriel Fauré *(1845-1924)*
MANDOLINE — Op.58, No.1 (1891)
CLAIRE DE LUNE — Op.36, No.2 (1887)

Owen Duggan, Baritone - Ruth Neufeld, Piano

GEBET — (Mörike Lieder, No.28) — Hugo Wolf *(1860-1903)*
IN DER FRUHE — (Mörike Lieder, No.24)
SAGT, SEID IHR ES, FEINER HERR (*fr.* Spanisches Liederbuch)

Marie-Claude Arpin, Soprano - Diane Girouard, Piano

EDWARD (*fr.* Ballade nach dem Schottischen von Herder) Op.1, No.1 (1818) — Carl Loewe

CHILDHOOD FABLES FOR GROWNUPS (1956) — Irving Fine *(1914-1962)*
1. Polaroli (to Arthur Berger)
2. Tigeroo (to Harold Shaprio)

Heike Margolis, Mezzosoprano - Lois Craig, Piano

(over)

fr. THE SONGS OF TRAVEL (1905) R. Vaughan Williams/
R.L. Stevenson
(1872-1958)

The Vagabond
Let Beauty Awake
Bright is the Ring of Words

Tim Sherwood, Tenor - Alan Fraser, Piano

THE CALL (*fr* Five Mystical Songs /George Herbert)
SILENT NOON (*fr* The House of Life /D.G. Rossetti)
R. Vaughan Williams

DEM SHMERZ SEIN RECHT /Hebbel (Op.2,No.1)
SCHILFLIED (*fr* Sieben FrÜhe Lieder /Lenau)
Alban Berg
(1885-1935)

Elizabeth Bolton, Mezzosoprano
Anne-Marie Denoncourt, Piano

LES NUITS D'ETE Hector Berlioz/
Theophile Gauthier
(1803-1869)

i. Villanelle Op.7,No.1
ii. L'Absence Op.7,No.4
iii. Le Spectre de la Rose Op.7,No.2

Anne Wilkinson, Soprano - Andrea Carr, Piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Monday 8 March 1982
4:00 pm

students of:
B. Doroschuk,
M. Kalil, J. Simons

V O I C E R E C I T A L

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DICHTERLIEBE — Schumann

7. Ich grolle nicht
8. Und wüssten's die Blumen
9. Das ist ein Flöten une Geigen
10. Hör ich das Liedchen klingen
11. Ein Jüngling liebt ein' Mädchen
12. Am leuchtenden Sommermorgen
13. Ict hab' im Traum geweinet
14. Allnächtlich in Traume

Tim Sherwood, tenor
Alan Fraser, piano

LES ROSES D'ISPAHAN — Fauré

ALMA MIA (Floridante) — Handel

Anne Blanchard, mezzo-soprano
Sylvie Roux, piano

GEBET (Mörike Lieder) — Wolf

IN DER FRUHE (Mörike Lieder)

SAGT, SEID IHR ES, FEINER HERR (Spanisches Liederbuch)

Marie-Claude Arpin, soprano
Diane Girouard, piano

DIE SOLDATENBRAUT — Schumann

SURABAYA JOHNNIE (Happy End) — Weill

Maria Popescu, mezzo-soprano
Doris Killam, piano

McGill University
Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 pm, Monday 8 March 1982

EARLY MUSIC ENSEMBLE

Directors: Claire Guimond,
Betsy MacMillan

1. ANIMA MEA LIQUEFACTA EST — Heinrich Schütz (1585-1672)

Soprano: Michèle Gagné
Mezzo soprano: Anne-Marie Donovan
Recorders: Kelly Rice, Deborah Jackson
Viola da gamba: Constance Pathy
Harpsichord: Josée April

2. FANTASY IN G minor — G.P. Telemann (1681-1767)

Deborah Jackson, Recorder

3. *from* THEODORA — G.F. Haendel (1685-1759)

Recit: O WORSE THAN DEATH
Air: ANGELS, EVER BRIGHT AND FAIR

Soprano: Michèle Gagné
Harpsichord: Josée April

4. CLÉRIA (*ex.* Muzio Scevola)

Recit: IO D'ALTRO REGNO, CHE DEL COR DI MUZIO
Air: DIMMI, CRUDELE AMORE, QUAL È IL CONTENTO

Mezzo soprano: Anne-Marie Donovan
Violin: Karen Langille
Harpsichord: Josée April

5. ARDO E SCOPRIR — Claudio Monteverdi (1567-1643)

Soprano: Michèle Gagné
Mezzo soprano: Anne-Marie Donovan
Viola da gamba: Constance Pathy
Harpsichord: Josée April

6. PREMIÈRE SUITE DE PIÈCES À DEUX — Jacques Hotteterre (le Romain 1674-1763)

DESSUS SANS BASSE CONTINUE

- Duo, Gravement, Gay
- Allemande, Gay
- Rondeau, Tendre, Les tourterelles
- Rondeau, Gay
- Gigue
- Passacaille

Deborah Jackson, Kelly Rice, Recorders

- intermission -

7. VO CERCANDO — Emanuele Barone d'Astorga (1680-1757)

Soprano: Michèle Gagné
Mezzo soprano: Anne-Marie Donovan
Viola da gamba: Constance Pathy
Harpsichord: Josée April

8. *from* CANTATA No. 36 — J.S. Bach (1685-1750)

Aria: AUCH MIT GEDÄMPFTEN, SCHWACHEN STIMMEN WIRD GOTTES MAJESTÄT VEREHRT

Soprano: Anne Wilkinson
Violin: Karen Langille
Harpsichord: Josée April

9. LOST IS MY QUIET — Henry Purcell (1659-1695)

Soprano: Michèle Gagné
Mezzo soprano: Anne-Marie Donovan
Viola da gamba: Constance Pathy
Harpsichord: Josée April

10. CHACONNE

Recorders: Deborah Jackson, Kelly Rice
Viola da gamba: Constance Pathy
Harpsichord: Josée April

11. MUSIK *from* TIMON OF ATHENS

THE FIRST SONG, WITH FLUTES

Soprano: Michèle Gagné
Mezzo soprano: Anne-Marie Donovan
Recorders: Kelly Rice, Deborah Jackson
Viola da gamba: Constance Pathy
Harpsicord: Josée April

FROM THE LIBRARY OF

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4 p.m.

Tuesday 9 March 1982

RECITAL: JULIAN ARMOUR, cello

student of
Walter Joachim

SONATA IN C MAJOR George Frederick Handel

Adagio
Allegro
Adagio
Allegro

with Robert Craig, harpsichord

PIECES EN CONCERT François Couperin
FOR CELLO & STRING QUARTET

Prélude / Sicilième / La Tromba /
Plainte / Air de Diable

with Joan MacDonald, violin
John Bailey, violin
Brian Bacon, viola
Hélène Renaud, cello

SONATA IN G MINOR, Op.17 S. Rachmaninoff

Lento
Allegro scherzando
Andante
Allegro mosso

with John Gilbert, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8 pm
Thursday, March 11, 1982

directors:
Armas Maiste
Steve Holt

JAZZ IMPROVISATION CLASSES

1. WHOSE BLUES ..... Lennie Niehaus
   HOT HOUSE ..... Tad Dameron

Class 213:

Daniel Lustgarten, flute
Jennifer Bell, alto sax
Jean-Marc Lefebvre, bar. sax.
James Lappin, piano
Anthony Garbish, el.guitar
Daniel Lussier, el.bass
Mark Clarke, drums

2. AIR CONDITIONING ..... Charlie Parker
   WHAT IS THIS THING CALLED LOVE ...

Class 214:

Jean Grimard, viola (el.)
Yves Adam, tenor sax
Robin Marks, voice
Mike Dozier, el. guitar
Frank Opolko, el. bass
Jeff Fairley, piano

3. CHERYL ..... Charlie Parker
   SUBCONSCIOUS LEE ..... Lee Konitz

Class 214:

Maurice Roy, alto sax
Pierre Pépin, bass
Pierre Leblanc, el. guitar
Alain Levesque, el. guitar
Maryse Leduc, piano

PIANO SOLOS (Jazz Major Programme)

4. *Eric Sigman*
5. *Jamie Gelfand*
6. *Luc Beaugrand*

7. BLUE TRAIN ..... John Coltrane
   NIGHT DREAMER ..... Wayne Shorter

Class 314:

Pierre-Louis Coallier, flute
Henry Gluch, alto sax
Alberto Conzales, el. bass
Alain Auclair, el.guitar
Eric Sigman, piano
Pierre Dubé, drums

(over)

8. DOLPHIN DANCE ..... Herbie Hancock
EYE OF THE HURRICANE ..... Herbie Hancock

Class 414:

André Bélanger, alto sax
Gilbert Duquette, alto sx
Nick Ditomaso, el. guitar
Christopher Smith, bass tr
Alberto Conzales, el.b
Jamie Gelfand, piano
Pierre Dubé, drums

9. SID'S AHEAD ..... Miles Davis
THREE BAGS FULL ..... Herbie Hancock

Class 314:

Guy Delisle, flute
Ingrid Stitt, alto sax
Martin Daviault, tenor sx
Martin Cloutier, trombone
Jimmy Mauldiv, el. guitar
Claude Proulx, bass
Tony Carlone, piano
Johnny Ruccolo, drums

RECITAL HALL

McGill University
555 Sherbrooke W.
Faculty of Music
Strathcona Music Building

8 p.m.
Friday,
March 12, 1982

RECITAL - FLUTE STUDENTS of Cindy Shuter

SONATA — F. Poulenc
Allegro malinconico
Cantilena - assez lent
Presto giocoso
(*Dominique Gibbens, flute*
(*Olga Gross, piano*

SONATA No.6 in E major — J.S. Bach
Adagio ma non tanto
Allegro
Siciliano
Allegro assai
(*Jean Parsons, flute*
(*Robert Jones, piano*

DUO FOR FLUTE & CLARINET — J. Rivier
Allegretto affectuoso et molto rubato
Lento molto doloroso
Presto
(*Jean Deschênes, fl.*
(*Anne Lauzon, clar.*

-intermission-

SONATA FOR FLUTE SOLO in A minor — J.S. Bach
Allemande
Courante
Sarabande
Bourrée anglaise
(*Myrtha Boily, flute*

BALLADE — F. Martin
(*Suzanne Richard, flute*
(*Mimi Blais, piano*

RECITAL HALL

McGill University

4 p.m.
Monday, 15 March 1982

Faculty of Music
Strathcona Music Building

W A N G Y A N G, pianist

student of
Louis-Philippe Pelletier

TOCCATA in E minor, BWV 914 — J.S. Bach

SONATA, Op.109, in E major — Beethoven

1. Vivace, ma non troppo - Adagio
2. Prestissimo
3. Gesangvoll, mit innigsten Empfindung

SCHERZO No.3, in C# minor, Op.39 — Chopin

TOCCATA, Op.7, in C major — Schumann
Allegro

SONATA (1939-41) — Copland

1. Molto moderato
2. Vivace
3. Andante sostenuto

POUR LE PIANO — Debussy

1. Prélude
2. Sarabande
3. Toccata

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8:30 p.m.
Thursday 18 March 1982

20h30
jeudi le 18 mars 1982

instructeur:
students of: Louis-Philippe Pelletier

ANNE DENONCOURT, piano
SYLVIE BOUDREAU) piano duo
LOUISE BEAUCHESNE)

PARTITA No.I en si bémol majeur — J. S. Bach

Praeludium — Sarabande
Allemande — Menuets I, II
Courante — Gigue

SONATE en fa dièse majeur, op.78 — Beethoven

Adagio cantabile - Allegro ma non troppo
Allegro vivace

JEUX DANS L'ESPACE, poème op.27 — Alain Gagnon

---------- *Anne Denoncourt* ----------

SONATE POUR 1 PIANO 4 MAINS — Hindemith

i. Mässig bewegt
ii. Lebhaft
iii. Ruhig bewegt

JEUX D'ENFANTS POUR 1 PIANO 4 MAINS — Bizet

1. L'Escoco-popette
2. La Toupie
3. La Poupée
4. Les Chevaux de Bois
5. Le Volant
6. Trompette & Tambour
7. Les Bulles de Savon
8. Les Quatre Coins
9. Colin Maillard
10. Saute Mouton
11. Petit mari, petite femme
12. Le Bal

---------- *Sylvie Boudreau et Louise Beauchesne* ----------

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8:30 pm, Friday
March 19, 1982

PIANO RECITAL: MONICA PALOS
LINDA BRADY

students of
Esther Master

Monika Palos :

PRELUDE & FUGUE in E^b minor — J.S. Bach
W.T.C. I; 8

HUMORESQUE in B^b major, Op.20 — Schumann

Linda Brady :

SONATA in D minor — Scarlatti
SONATA in B major

SONATA in G major, Op.78 — Schubert
(first movement)

ANDANTE SPIANATO — Chopin
ET GRANDE POLONAISE BRILLANTE,
Op. 22

ÉTUDE DE SONORITÉ, No.2 — Morel

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4 p.m.
Monday 22 March 1982

students of
J. Bentley, B. Doroschuk,
M. Kalil

@/@ VOICE RECITAL @/@/@/@/@/@/@/@/@

SOLVEJG'S LIED — Grieg

SAPER VORRESTE — Verdi (Un Ballo in Maschera)

Solveig-Angelique Nikischer, soprano
Joanne de Groot, piano

BEAU SOIR — Debussy

FETES GALANTES I: — Debussy
En Sourdine
Clair de Lune
Fantoches

Denise Poray, soprano
Doris Killam, piano

L'AMERÒ, SARÒ COSTANTE — Mozart (Il Rè Pastore)

ROMANCE — Debussy

Rosemary Melville, soprano
Martin Hansen, piano

WER HAT DIES LIEDLEIN ERDACHT? — Mahler

BESCHEIDENE LIEBE — Wolf

L'AURORE — Fauré

Madeleine Palmer-Rousseau, soprano
Anna Ferenc, piano

RECITAL HALL

8:30 pm
Monday 22 March 1982

McGill University

Faculty of Music
Strathcona Music Building

CHAMBER MUSIC RECITAL

VIOLIN CONCERTO No.3, K.216 — Mozart

Allegro
Adagio
Allegro

Sylvie Allaire, violin
student of Sonja Jelinkova
Rickey Gibson, piano

SONATA FOR CELLO & PIANO, Op.38 in e — Brahms

Allegro non troppo
Allegretto quasi Menuetto
Allegro

Honoka Inoue, cello
Diane Oliver, piano
student of Elizabeth Dawson

TRIO, Op.26 in g — Dvořák

Allegro moderato
Largo
Scherzo : Presto
Finale : Allegro non tanto

Sylvie Allaire, violin
Honoka Inoue, cello
Diane Oliver, piano
ensemble class
of Elizabeth Dawson

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4:00 p.m.
Tuesday 23 March 1982

C H A M B E R M U S I C

BRIAN BACON, viola
student of
Stephen Kondaks AND
MEIJANE QUONG, piano

JOAN McDONALD, violin
student of
Mauricio Fuks AND
DANIEL MARANGER, piano

CELLO SUITE No.5 in C Minor (trans. for viola) — J.S. Bach

- Adagio - Allegro
- Sarabande
- Allemande
- Courante

CONCERTO FOR VIOLA in C Minor — J.C. Bach

- Allegro
- Adagio
- Allegro

Brain Bacon, viola & Meijane Quong

ROMANCE IN F Major for VIOLIN — Beethoven

Joan McDonald, violin & Daniel Maranger

SONATA IN G Minor — J.S. Bach

- Adagio

Joan McGonald, violin

The McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

RECITAL HALL, C209
Wednesday, March 23, 1982
7:30 p.m.

PIANO RECITAL

Students of Mrs. S. Hajetian, Mr. M. Thompson and Mr. R. Pratt

SONATA IN E^{b} MAJOR K 189g	Mozart
Claudette Gauvin-Dyda	
THE LITTLE WHITE DONKEY	Ibert
Marie-Ann Yang	
THREE-PART INVENTION # 12	Bach
TOCCATINA	Reizenstein
Nancy Kawai	
PRELUDES IN D OP 34 # 5	Shostakovich
PRELUDE IN F MINOR OP 34 # 18	Shostakovich
Claudette Gauvin-Dyda	
REIHE KLEINE STUCKE, OP 37	Hindemith
4 EXTRACTS - (PARTS 14, 10, 4 and 3)	
ETUDE IN E^{b} MINOR OP 10 # 6	Chopin
ETUDE IN F MINOR OP 25 # 2	Chopin
ETUDE IN F MAJOR OP 10 # 8	Chopin
David Myers	

RECITAL HALL

8:30 p.m.
Tuesday 23 March 1982

McGill University

Faculty of Music
Strathcona Music Building

CLARINET RECITAL

Student of Emilio Iacurto

ZAVEN ZAKARIAN, clarinet

&

PETER CHIASSON, piano

SONATA, Op. 167 — C. Saint-Saëns

I. Allegretto
II. Allegro animato
III. Lento
IV. Molto Allegro - Allegretto

CONCERTO No.1 in c, Op.26 — Ludwig Spohr (1784-1859)

I. Adagio - Allegro
II. Adagio
III. Rondo - Vivace

intermission

FANTASIESTÜCKE, Op.73 — Robert Schumann

I. Delicatamente e con espressione
II. Allegro
III. Allegro con brio

SONATA for clarinet & piano (1941-1942) — Leonard Bernstein

I. Grazioso
II. Andantino - Vivace

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

20h30

mercredi

1e 24 mars 1982

8:30pm/24 March 1982

(student of Stephen Kondaks)

SYLVIE RENAUD, ALTØ

&

SYLVIE ROUX, PIANO

TRAUERMUSIK . . . . . Paul Hindemith

MÄRCHENBILDER . . . . . Robert Schumann

-nicht schnell

-Lebhaft

-Rasch

-Langsam, mit melancholischem Ausdruck

SONATE en la mineur, . . . Franz Schubert
"Arpeggione"

-Allegro moderato

-Adagio

-Allegretto

McGill University
555 Sherbrooke W.
Faculty of Music
Strathcona Music Building

RECITAL HALL

4 pm
Thursday
25 March 1982

R E C I T A L :

HEATHER HOWES, flute

&

ADRIANA DE LOS SANTOS, piano

PAN *for solo flute* (1978)	Sverre Bergh
KASA, HALO OF THE MOON (1978) *flute & piano*	Anthony Genge
RONDO (1963) *flute solo*	Kelsey Jones
HONEYRÊVES (1963) *flute & piano*	Bruno Maderna
LO UNO Y LO OTRO (1977) *piano solo*	Mariano Etkin
LE MERLE NOIR (1952) *piano solo*	Olivier Messiaen
PIANO RAG MUSIC (1919) *piano solo*	Igor Stravinsky
SONATINA (1965) *flute & piano*	John Rea

RECITAL HALL

McGill University

4 pm - Friday
26 March 1982

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY:

M A R T I N H A N S E N

student of Charles Reiner

SONATA in F minor, Op.57 ("Appassionata" - 1805) — Beethoven

i Allegro assai - piu allegro
ii Andante con moto
iii Allegro ma non troppo - presto

4 BALLADEN, Op.10 (1856) — Brahms

i *(d)* Andante - allegro ma non troppo, andante
ii *(D)* Andante, allegro non troppo, andante
iii *(b)* Intermezzo, allegro
iv *(B)* Andante con moto, piu lento

THEME & VARIATIONS, Op.40 (1920) — Carl Nielsen

RECITAL HALL

8:30 pm - Friday
26 March 1982

McGill University
555 Sherbrooke W.
Faculty of Music
Strathcona Music Building

R E C I T A L :

PIANO STUDENTS OF KATHLEEN TUCKER

SYLVIE CARTIER
JOSÉ CARON
LOUIS BROSSEAU
FRANCOIS BOURASSA
JULIE BONNENVILLE

perform works by:

Bach Beethoven Chopin

Shostakovich Bartok

RECITAL HALL

McGill University

4 p.m.
Monday 29 March 1982

Faculty of Music
Strathcona Music Building

CHAMBER MUSIC

students of Walter Joachim and Charles Reiner

VOCALISE — Rachmaninoff

ELEGY — Fauré

Julian Armour, cello
John Gilbert, piano

SUITE No.3 — J.S. Bach

Prelude — Sarabande
Allemande — Bourrée I, II
Courante — Gigue

Hélène Renaud, solo cello

CONCERTO for 2 cellos — Vivaldi

Allegro / Adagio / Allegro

Julian Armour, Hélène Renaud, cellos
John Gilbert, piano

INTERMEZZO Op.118, #6 — Brahms

TOCCATA in E Minor — J.S. Bach

Sandra Bartfai, piano

CHACONNE — Bach-Busoni

ALBORADA DEL GRAZIOSO — Ravel
from "Miroirs"

Sylvie Piché, piano

RECITAL HALL

McGill University

8:30 pm
Monday 29 March 1982

Faculty of Music
Strathcona Music Building

CLARINET RECITAL: CHRIS HALL

/-/-/-/-/-/-/-/-/-/-/-/-/-/-/-/- *student of Emilio Iacurto*

ROSS COMPTON, piano

CONCERTO No. 1 — C.M. von Weber

Chris Hall, clarinet
Ross Compton, piano

CONCERT PIECES #1, Op.113 — Felix Mendelssohn
#2, Op.114

Ricky Gibson, piano)
Mark Fraser, cello) ensemble class of Tom Talamantes
Chris Hall, clarinet)

ETUDE, Op.10, #12 — Chopin
("The Revolutionary")

Ross Compton, piano

SONATA for CLARINET, Op.167 — C. Saint-Saëns

Chris Hall, clarinet
Ross Compton, piano

-/-

'Music is the flower of Love... We play for you.'

RECITAL HALL, C209

Wednesday, March 31st, 1982

3:00 p.m.

McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO RECITAL

Students of Mrs. Dagmar Rydlo

SONATINE IN D MAJOR	Benda
COLUMBINE DANCES	Martinu
NEW PUPPET	
Asa Fukuoka	
SONATINE IN C MINOR	Benda
ANGRY BEAR	Martinu
HARLEQUIN	
PUPPET REMEMBERS	
Kimi Fukuoka	
3 PART INVENTION	Bach
POLKA, DANCE	Martinu
Chizu Fukuoka	
BAGATELLE OP 33 NO I	Beethoven
BEAR	
Reena Berger	
SONATA OP 10 NO 2	Beethoven
Ist MOVEMENT	
ON THE OVERGROWN PATH:	Janacek
THE BLOWN-AWAY LEAF	
GOOD NIGHT	
COME ALONG WITH US	
Vida Papaz	
POLONAISE OP 40 NO 2	Chopin
C MINOR	
Barbara Poole	
BAGATELLS	Tchepepnin
Cari Jones	
SONATA OP 2 NO 3	Beethoven
C MAJOR Ist MOVEMENT	
Janice Ewanyshyn	

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

7 p.m.

Wednesday 31 March 1982

recital by the
ensemble class of
Abe Kestenberg :

Ingrid Stitt, Soprano saxophone
JoAnne Lagendyk, Soprano saxophone
Michael Letovsky, Tenor saxophone
Kim Freeman, Baritone saxophone

"Quatuor de Saxophones de Montréal" ----------

ANDANTE AND SCHERZO - Eugene Bozza

SONATE PATHETIQUE - L. van Beethoven
arr. J. Lagendyk

1. Grave - Allegro
2. Adagio cantabile
3. Rondo

THE CASCADES - Scott Joplin, arr.
Arthur Frackenpohl

VALSE IN $C^{\#}$ Minor, Op.64, #2 - F. Chopin
arr. J. Lagendyk

A STUDY IN CONTRASTS - Sammy Nestico

1. The Demure
2. The Delightful

QUATUOR - Pierre Max Dubois

I. Ouverture
II. Doloroso
III. Spirituoso
IV. Andante - Presto

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 pm

Wednesday 31 March 1982

RECITAL:

STRING QUARTET :

Susan Cottrell, violin
Phillipe David, violin
Andrew Bacon, viola
Tina Williams, 'cello

ensemble coached by
Stephen Kondaks

QUARTET in B^b Major, K.V. 589 — Mozart

- Allegro
- Larghetto
- Menuetto : Moderato, Trio
- Allegro assai

QUARTET in A Minor, Op. 29 — Schubert

- Allegro ma non troppo
- Andante
- Menuetto : Allegretto, Trio
- Allegro Moderato

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8:30 pm
Thursday 1 April 1982

GUITAR RECITAL: ZDENEK VRÁNA

student of Antonin Bartos

FANTASIA NONA (1599) — Simone Molinaro

SUITE No. 3 — J.S. Bach
- Preludio & Presto
- Allemande
- Courante
- Sarabande
- Gavotte 1 & Gavotte 2
- Rondo
- Gigue

ROSSINIANA No. 1, Op.119 — M. Giuliani

ESTUDIR - ALLARD — F. Tarrega
RECUERDOS DE LA ALHAMBRA
JOTA

CAPRICCIO DIABOLICO — M. C. Tedesco

RECITAL HALL

4 pm
Friday 2 April 1982

McGill University

Faculty of Music
Strathcona Music Building

Recital by:

trumpet students of Robert Gibson

MANON DUFRESNE
LUCIE WILCOTT
BRUCE MacNAB

ACCOMPANIST: PETER CHIASSON, piano

CONCERTO FOR TWO TRUMPETS — A. Vivaldi
Allegro / Largo / Allegro

Manon Dufresne & Lucie Wilcott (E^{b} trumpets)

CONCERTO IN F MAJOR FOR TRUMPET — I. N. Hummel
Allegro con spirito /Andante /Allegro

Bruce MacNab (E^{b} trumpet)

LEGEND — Lucie Wilcott

Lucie Wilcott (C trumpet)

HUBEAU SONATA — Hubeau
Sarabande / Intermede

Manon Dufresne (C trumpet)

SONATA (1st movement) — Hindemith

Bruce MacNab (B^{b} trumpet)

CONCERTO: Allegro / Andante / Allegro — Haydn

Lucie Wilcott (E^{b} trumpet)

CONCERTO IN E^{b} — Neruda
Allegro / Largo / Vivace

Manon Dufresne (E^{b} trumpet)

RECITAL HALL

McGill University

8:30 pm
Friday 2 April 1982

Faculty of Music
Strathcona Music Building

P I A N O R E C I T A L

L O I S C R A I G, PIANO

student of
Elizabeth Dawson

SONATA No.50 in D Major, Hob. XVI/37 1777/79 (?) — Haydn (1732-1809)

Allegro con brio
Largo e sostenuto
Presto ma non troppo

VARIATIONS ON A THEME BY ROBERT SCHUMANN, Op.9 (1854) — Brahms (1833-1897)

"GENERAL LAVINE" - ECCENTRIC

LA TERRASSE DES AUDIENCES DU CLAIR DE LUNE from the 2nd book of Preludes (1913) — Debussy (1862-1918)

SONATA (1952) — Ginastera (b. 1916)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

RECITAL HALL

McGill University

5 pm
Monday 5 April 1982

Faculty of Music
Strathcona Music Building

Recital coach:
Bruce Bower

W O O D W I N D Q U I N T E T

Jean Deschênes, flute
Normand Forget, oboe
Jean-Marc Serre, clarinet
Annette Champness, bassoon
Nadine Lasalle, horn

QUINTETT, Op. 71 — L. van Beethoven / arr. Robert Stark

I. Adagio-Allegro
II. Adagio
III. Mennuetto-Trio
IV. Rondo

PARTITA FOR WIND QUINTET — Irving Fine

I. Introduction and Theme
II. Variation
III. Interlude
IV. Gigue
V. Coda

intermission

TROIS PIÈCES BRÈVES — Jacques Ibert

I. Allegro
II. Andante
III. Assez lent - Allegro Scherzando

QUINTET — Paul Taffanel

I. Allegro con moto
II. Andante
III. Vivace

McGill University
Faculty of Music
Strathcona Music Building

8:00 p.m.
Monday 5 April 1982
Recital Hall

RECITAL: Voice Students of Margaret Kalil

1. WOHIN — Schubert
   RENCONTRE — Fauré
   Pat Place, Mezzo Soprano - Peter Chiasson, Piano

2. M'APPARI TUTT'AMOR (Martha) — Flotow
   Norman Miller, Tenor - Anne Marie Denoncourt, Piano

3. CLAIRE DE LUNE — Debussy
   ROMANCE — Debussy
   Denise Poray, Soprano - Sylvie Piché, Piano

4. ADELE'S LAUGHING SONG (Fledermaus) — J. Strauss
   Solveig Angelique Nikischer, Soprano - Joanne De Groot, Piano

5. HYMN TO THE MOON (Russalka) — Dvorak
   Linda Pavelka, Soprano - Michael McMahon, Piano

6. NACHT — Alban Berg
   SOMMERTAG — Alban Berg
   Tim Sherwood, Tenor - Peter Chiasson, Piano

7. JEWEL SONG (Faust) — Gounod
   Maria Ciccoglione, Soprano - Anne Marie Denoncourt, Piano

8. O, DU MEIN HOLDER ABENDSTERN (Tannhäuser) — Wagner
   Owen Duggan, Baritone - Anne Marie Denoncourt, Piano

9. UNE SAINTE EN SON AUREOLE — Fauré
   LAY OF THE FORLORN (*from* Irish Poems) — Rorem
   Barbara Lewis, Mezzo Soprano - Sylvie Piché, Piano

10. OMBRA LEGGERA (Dinorah) — Meyerbeer
    Francine Labelle, Soprano - Anne Marie Denoncourt, Piano

11. EXTASE — Duparc
    CHANSON TRISTE — Duparc
    Elizabeth Norman, Soprano - Keith White, Piano

12. THEME AND VARIATIONS — Von Proch
    Marie Pothier, Soprano - Michael McMahon, Piano

13. MON COEUR S'OUVRE A TA VOIX (Samson and Delilah) — Saint-Saens
    Evelyne Lamonde, Mezzo Soprano - John Gilbert, Piano

14. LANGUIR PER UNA BELLA (Italian in Algiers) — Rossini
    Berthier Denys, Tenor - Greg Schulte, Piano

15. GLITTER AND BE GAY (Candide) — Bernstein
    Glenda Balkan, Soprano - Michael McMahon, Piano

Martin Dubeau & Jacques Giroux

ROOM C310

8:00 pm
Monday 5 April 1982

McGill University

Faculty of Music
Strathcona Music Building

RECITAL by the ensemble class of Elizabeth Dawson

PIANO DUOS

ARRIVAL OF THE QUEEN OF SHEBA — Handel arr. Easdale
Sharon Stevenson & Raffi Toumayan

TRIO SONATA IN G Major — Bach (arr. from the organ score)
Vivace / Lento / Allegro
Martin Dubeau & Jacques Giroux

TRIUMPHAL MARCH, Op.56, No.3 — Grieg
Louise Caya & Denise Lapointe

SONATA — Stravinsky
Moderato / Theme with Variations / Allegretto
Martin Dubeau & Jacques Giroux

ROMANCE, Op.17, No.3 — Rachmaninoff
Sharon Stevenson & Raffi Toumayan

SONATE for piano duet (1938) — Hindemith
(1st movement; Massig bewegt)
Louise Caya & Denise Lapointe

WALTZES — Brahms
Martin Dubeau & Jacques Giroux

RECITAL HALL

McGill University

4 pm
Tuesday 6 April 1982

Faculty of Music
Strathcona Music Building

BRASS RECITAL:

CHRISTIAN STEWART-PATTERSON,
TRUMPET, student of Robert Gibson

ANNEMARIE LEENHOUTS,
FRENCH HORN, student of John Zirbel

O-O-O-

RECITAL HALL

McGill University

8 pm
Tuesday 6 April 1982

Faculty of Music
Strathcona Music Building

RECITAL by FLUTE students of Cindy Shuter:

SONATA NO.5 in E Minor — J.S. Bach

Adagio ma non tanto / Allegro / Andante / Allegro

FRANCOISE LAMARCHE - Flute
Roxanne Lefebvre - Piano

SUITE MODALE — Ernest Bloch

Moderato / L'istesso tempo / Allegro giocoso

LUCIE LAVALLEE - Flute
Mimi Blais - Piano

SONATA — François Poulenc

Allegro / Cantilena / Presto giocoso

CAROLINE COULOMBE - Flute
Piano accompanist t.b.a.

(ENTRACTE)

SONATA in A Minor FOR FLUTE SOLO — C.P.E. Bach

Allegro moderato / Poco Adagio / Allegro

CHANTAL RHEAUME - Flute

SONATE (1936) — Paul Hindemith

Heiter bewegt / Sehr langsam / Sehr lebhaft / Marsch

TERRY ELLEN CHRISTOPHERSEN - Flute
Robert Jones - Piano

RECITAL HALL

8:30 pm
Wednesday 7 April 1982

McGill University

Faculty of Music
Strathcona Music Building

P I A N O R E C I T A L B Y

S U S A N H L A S N Y

student of Elizabeth Dawson

SONATA No.23 in F Minor, Op.57 — L. van Beethoven
- Allegro assai
- Andante con moto
- Allegro ma non troppo

BERCEUSE, Op.57 — Frederic Chopin

POLONAISE, Op.26, No.2

IBERIA SUITE, Vol.1 — Isaac Albeniz
1. Evocation
2. El Puerto

SONATA No.3 in A Minor, Op.28 — Sergei Prokofieff

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4 pm
Thursday 8 April 1982

students of
Peter McCutcheon:

GUITAR RECITAL:

MARIE-CLAUDE TRUDEAU
GINETTE PROULX

Ginette Proulx, guitar solos

ARIA CON VARIAZIONI (detta "La Frescobalda") — G. Frescobaldi

SUITE IN E Minor — J.S. Bach
- Prelude
- Allemande

SEVILLA — I. Albeniz

Marie-Claude Trudeau & Ginette Proulx, duets

GAILLARD — John Dowland

MY LORD WILLOUGHBY'S WELCOME HOME — John Dowland

SUITE FOR TWO GUITARS — William Lawes
- Corrente 1
- Allemande
- Corrente 2

STUDY IN B Minor — A. Barrios-Mangore

PAVANE POUR UNE INFANTE DEFUNTE — M. Ravel

DANZA PARAGUAYA — A. Barrios-Mangore

LA VIE BREVE — M. de Falla



McGill University

Faculty of Music
Strathcona Music Building

Room C310

Tuesday, 8 pm
April 13, 1982

P I A N O R E C I T A L

by students of Elizabeth Dawson

PRELUDE & FUGUE IN E Major, Book I — Bach

SONATA in C Minor, Op. 10, No. 1 — Beethoven
first mvmnt: Allegro molto e con brio

PRELUDES, Op.11 (#6, 13, 12, 14) — Scriabin

David Serber

SONATA IN A^b, Op. 26 — Beethoven
first movement: Andante con variazioni

NOVELLETTE, Op.21, No.1 — Schumann

Tamara Levitz

PRELUDE & FUGUE IN C Minor, Book I — Bach

NOCTURNE in B Major, Op.32, No.1 — Chopin

SONATA in E^b, K. 282 — Mozart
Adagio / Minuetto I & II

Malcolm Harvey

PRELUDE & FUGUE IN A^b Major, Book I — Bach

PRELUDE - from "Pour le Piano" — Debussy

LA PLUS QUE LENTE — Debussy

VISIONS FUGITIVES, Op.22 (#11,2,3,6,7,14) — Prokofiev

Daniel Silverberg

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 pm
Tuesday 13 April 1982

PIANO RECITAL: A N A T B E N O R

student of Dorothy Morton

TOCCATA in E Minor — Johann S. Bach (1685-1750)
- Allegro moderato
- Un poco allegro
- Adagio
- Fuga

SONATA IN D Major, Op.10, No.3 — Ludwig v. Beethoven (1770-1827)
- Presto
- Largo e mesto
- Menuetto e trio
- Rondo : allegro

(pause)

ESTAMPES : Pagodes — Claude Debussy (1826-1918)
La soirée dans grenade
Jardin sous la pluie

POLONAISE IN F# Minor, Op.44 — Frédéric Chopin (1810-1849)

RECITAL HALL

McGill University

7:45 pm
Wednesday 14 April
1982

Faculty of Music
Strathcona Music Building

PIANO RECITAL: D I A N E O L I V E R

student of
Elizabeth Dawson

SONATA Op.10, No.3 in D Major — Beethoven

Presto
Largo e mesto
Menuetto : Allegro
Rondo : Allegro

THREE MAZURKAS Op.63 — Chopin

No.1 Vivace
No.2 Lento
No.3 Allegretto

SARCASMS Op.17 — Prokofiev

Tempestoso
Allegro rubato
Allegro precipitato
Smanioso
Precipitosissimo - Andantino

NOCTURNE No.6 in D^{b} Major — Fauré

JEUX d'EUX — Ravel

DANSE — Debussy

RECITAL HALL

McGill University

9 p.m., Wednesday
April 14, 1982

Faculty of Music
Strathcona Music Building

R A F F I T O U M A Y A N - PIANO RECITAL

(student of Elizabeth Dawson)

WELL TEMPERED CLAVIER, Bk. II:
Prelude and Fugue in A Minor — Bach

32 VARIATIONS IN C Minor, K. 80. — Beethoven

WALDESRAUSCHEN — Liszt
(concert étude)

ETUDES TABLEAUX, Op.33 — Rachmaninoff
- No. 2 in C Major
- No. 7 in E^b Major

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

5 p.m., Thursday
April 15, 1982

PIANO RECITAL : A N D R E A C A R R

student of Luba Zuk

-/-

PRELUDE AND FUGUE in B Minor, W.T.C., Vol. 1 — J. S. Bach (1685-1750)

PRELUDE AND FUGUE in G Major, W.T.C., Vol. 2

SONATA, Op. 109 in E Major — L. v. Beethoven (1770-1827)
- Vivace
- Prestissimo
- Andante molto cantabile ed espressivo

SEVEN PIECES for piano (1923-30) — C. Chavez (1899-1978)
- Poligonos
- Solo
- Paisaje
- Unidad

-/-/-/-/-

ESTAMPES — C. Debussy (1862-1918)
- Pagodes
- Soirée dans Grenade
- Jardins sous la Pluie

PRELUDE, CHORALE AND FUGUE — C. Franck (1822-90)

RECITAL HALL

McGill University

8:00 p.m., Thursday
April 15, 1982

Faculty of Music
Strathcona Music Building

PIANO RECITAL by STUDENTS of LUBA ZUK

assisted by François Barbeau, viola

SONATA in A^{b} Major, Op.26 — Beethoven
- Andante con Varizioni

Juli Kim

SONATA in G Major, Op.14, No.2 — Beethoven
- Allegro

Takuhi Sedefci

SONATA in F Minor, Op.2, No.1 — Beethoven
- Prestissimo

MARCH in G Minor — Kolomyets

Roman Murij

PRELUDE AND FUGUE IN B Minor, WTC, II — J.S. Bach

OLD DANCE TUNES — Bartok
(from "Fifteen Hungarian Peasant Songs")

Isabelle Laplante

IMPROMPTU IN A^{b} Major, Op.90, No.4 — Schubert

CONVERSATION WITH SERGE PROKOFIEV — Hadzidakis

BIG SOUSTA (Greek Dance) — Hadzidakis

Angeliki Stavridi

CONCERTINO FOR VIOLA AND ORCHESTRA — Rivier
III. Allegro vivace

François Barbeau, viola
Anna Ferenc, piano

(cont'd

intermission

POLONAISE in C# Minor, Op.26, No.1 — Chopin

WALTZ AND GALOPP (from "The Masquerade") — Khachaturian

Takuhi Sedefci

THREE FANTASTIC DANCES — Shostakovich

IMPROMPTU IN Eb Major, Op.90, No.2 — Schubert

Juli Kim

PRELUDE IN Eb Major, Op.23, No.6 — Rachmaninoff

PRELUDE in G Minor, Op.23, No.5 — Rachmaninoff

Natalie Ledden

NOCTURNE in G Minor, Op.37, No.1 — Chopin

VARIATIONS BRILLANTES, Op.12 — Chopin

Roxane Lefebvre

from SEVEN PIECES FOR PIANO - Unidad — Chavez

Andrea Carr

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8 pm Friday
16 April 1982

ensemble directors:
Bruce Mather and
Eugene Plawutsky

CONTEMPORARY MUSIC ENSEMBLE

SKY IN DARKNESS — Steve McManaman
Normand Forget, oboe | *Pierre Chouinard, violin*
Helen Barclay, perc'n | *Marie Claude Joachim, cello*

THE MOON RISES FROM BEHIND THE MOUNTAIN — Gabrielle Bauer
Barbara Lewis, mezzosoprano-Pierre Benichou, guitar

REFLECTIONS — Daniel Silverberg
Cynthia Bartlett, flute - Zaven Zakarian, clarinet

TWELVE SHADES OF BLUE: I — Brian Sexton
François Houle, clarinet - Jean Grimard, viola

DIALOGUE — Gerard O'Leary
Annette Champness, bassoon
Paul Joseph Desrosiers, trombone

SONG OF GALADRIEL — Robert Grenon
Darquise Bilodeau, soprano
Richard Lloyd, piano - Bruce Mather, percussion

INTERMISSION

RECIT DE DEUX — Bengt Hambraeus
Marie France Ouellet, soprano
Paul St-Laurent, flute - Richard Lloyd, piano

DIALOGUE — Alexander Tilley
Jean Parsons, flute - Normand Forget, oboe

PERSPECTIVE — Jacques Giroux
Paul St-Laurent, flute *Yves Adam, clarinet*
Sylvie Roux, piano *André Boulet, percussion*

THE NAUGHTY BIRD — Vassilios Hadjinicolaou
Marie-France Ouellet, sopr. poetry: George Themelis
Philippe Coiteux, guitar *Vincent Dhavernas, perc'n*

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8 pm, Monday
19 April 1982

Recital of
Bruce Bower's

W O O D W I N D Q U I N T E T C L A S S

BLÄSERQUINTET B-dur, Op.56,No.1 — Franz Danzi 1763-1826

i Allegretto
ii Andante con moto
iii Minuet & Trio
iv Allegro

SUMMER MUSIC, Op.31 — Samuel Barber

SUITE POUR QUINTETTE A VENT — Ch. Lefebvre
Op.57

i Canon
ii Allegretto Scherzando & Trio
iii Finale

KLEINE KAMMERMUSIC für 5 Bläser — Paul Hindemith
Op.24,No.2

i Lustig
ii Walzer
iii Ruhig und einfach
iv Schnelle
v Sehr lebhaft

PLAYERS:
Martin Daviault - flute
Jana Wyber - oboe
François Houle - clarinet
Andrée Bédard - bassoon
Joan MacLaughlan - french horn

RECITAL HALL

8:30 pm - Tuesday
20 April 1982

McGill University

Faculty of Music
Strathcona Music Building

P I A N O R E C I T A L:

ROXANE LEFEBVRE ~~~ student of Luba Zuk

assisted by SUZANNE BYRNES & FRANCOISE LAMARCHE, flutes

PRELUDE & FUGUE No.6 in D minor, Vol.II J.S. Bach

SONATA #48 in C Major Joseph Haydn
Andante con espressione
Rondo presto

ANDANTE & RONDO, Op.25 Franz Doppler
for two flutes

INTERMISSION

TEN PIECES FROM ROMEO & JULIET, Op.75 S. Prokofiev
2. Scene
3. Minuet
4. Juliet, the young girl
6. The Montagues and the Capulets
7. Friar Lawrence
8. Mercutio
9. Dance with lilies

NOCTURNE, Op.37, No.1 in G Minor F. Chopin

VARIATIONS BRILLANTES, Op.12 in B^{b} Major Chopin

McGILL CONSERVATORY OF MUSIC
RECITAL HALL, C209
TUESDAY, APRIL 27, 1982
7:00 p.m.

The McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO AND GUITAR RECITAL

Students of Mrs. R. Stoltzfus, Mr. G. Antonio, Ms. K. Tucker and Mr. F. Sheppard.

A FRENCH MENUET	D'Anglebert
GOSSIP JOAN	Willan (arr.)
Ingrid Liebich, Piano	
STUDY NO. VI, D+	Sor
PRELUDE NO. 6	Ponce
GUAJIRITA	Calatayud
John Lisi, Guitar	
WALTZ IN A MINOR	Chopin
SOLITUDE	Buczynski
Alex Johnston, Piano	
ETUDE NO. VII, F MAJOR	Sor
IMPROMPTU NO. III	Bennet
PRELUDE NO. IX	Ponce
Jimmy Distefano, Guitar	
ETUDE OP. 100 NO. 24	Burgmuller
Nathalie Berger, Piano	
STUDY NO VI & NO. IX	Brower
AIR	Martin
BOURREE IN E MINOR	Bach
Marc Belanger, Guitar	
SONATINA OP. 23, NO. 2	Larignac
FULL MOON & SNOWY MORNING	Joachim
Deborah Johnston, Piano	
STUDY NO. 14, A MAJOR	Sor
FANDANGO, E MINOR	Torroba
SPRING, G MAJOR	Riley, (b. 1966)
Sean Riley, Guitar	

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:30 pm, Tuesday
27 April 1982

PIANO RECITAL by
students of Luba Zuk
assisted by
François Barbeau, viola

PRELUDE AND FUGUE in B Minor, WTC,Vol.I — J.S. Bach

SONATA, Op.109, in E Major — L. v. Beethoven
- Vivace ma non troppo
- Prestissimo
- Andante molto cantabile ed espressivo

Andrea Carr

CONCERTINO for viola and orchestra — J. Rivier
- Allegretto rustico
- Adagio molto cantando
- Allegro vivace

François Barbeau, viola
Anna Ferenc, piano

-intermission-

TEN PIECES from "Romeo and Juliet", Op.75 — S.Prokofiev
2. Scene
3. Minuet
4. Juliet the young girl
6. The Montagues and the Capulets
7. Friar Lawrence
8. Mercutio
9. Dance with lilies

Roxane Lefebvre

LE CARNAVAL DES ANIMAUX — C. Saint-Saëns
i. Introduction et Marche Royale du Lion
ii. Poules et Cogs
iii. Hémiones (animaux véloces)
iv. Tortues
v. L'Eléphant
vi. Kangourous
vii. Aquarium
viii. Personnages à longues oreilles
ix. Le Coucou au fond des bois
x. Volière
xi. Pianistes
xii. Fossiles
xiii. Le Cygne
xiv. Final

Natalie Ledden and Takuhi Sedefci

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8:00 pm, Thursday
29 April 1982

electronic music studio:
graduate and under-
graduate students of
alcides lanza &
bengt hambraeus
technician: eric johnstone

an evening with electronic sounds and films

DOSWA - A delicate process — Robert Schertzer
(Decay, Organic, Ssplat, Waaarning, Aaaah)

DAYDREAMS — Gabrielle Bauer

ALEGORIA CISZY: śpiew ziemi, szóstego dnia
(Allégorie du silence: chant de la terre, le 6ième jour)
Maciek Adamkiewicz

CONTOURS — Daniel Silverberg

-intermission-

COURSOL STREET: in real and imaginary time
"...and houses, roads, avenues are as fugitive, alas, as the years." (Marcel Proust)
Barbara Monk

SOUNDTRACK — David Findlay
(film and 4-channel tape)

QUARTET FOR THE END OF TERM — John Hill
(4 trombone players & 4-channel tape)
Trombones: Gary Nagels Philippe Gélinas
Rob Oliver Colin Murray (bass tr.)

The McGill Conservatory of Music

RECITAL HALL, C209
Tuesday, May 4th, 1982
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO AND VOICE RECITAL

Students of Mrs. D. Rydlo, Mrs. H. Injejikian, Mrs. B. Doroschuk and Mr. M. Thompson

"PUPPETS" COLUMBINE DANCES, NEW PUPPET — Martinu

Asa Fukuoka, Piano

AURORE — Fauré
CARO MIO BEN — Giordan

Anna Chung, Voice
Billy Ngai, Accompanist

RONDO CAPRICCIO OP. 14 — Mendelsohn

Reena Berger, Piano

ALMA DEL CORE — Caldara
TRADE WINDS — Keel

Alexander Botwinik, Voice
David Botwinik, Accompanist

ELEGIE — Massenet
WHERE'ER YOU WALK — Handel

Tami Kyogoku, Voice
Sylvia Zavzavadjian, Accompanist

"FABLES" ANGRY BEAR — Martinu
CAT AND MOUSE — Copland

Kimi Fukuoka, Piano

PRETTY RING TIME — Warlock
ICI-BAS — Fauré

Joanne Hatter, Voice
Sylvia Zavzavadjian, Accompanist

MELODIE IN E OP. 3 #3 — Rachmaninoff
PRELUDE AND FUGUE IN D MINOR — Bach
WELL TEMPERED CLAVICHORD BK. I #VI

Claudette Gauvin-Dyda, Piano

McGill Conservatory of Music

RECITAL HALL, C209
Thursday, May 6th, 1982
7:30 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO RECITAL

Students of Ms. Dawna Rhodenhizer

MARCH OF THE GOBLINS	Berlin
Jennifer Davanloo	
THE CLOWNS	Kabelevsky
Erwin Santaca	
MINUET IN G MINOR	Bach
IN THE WOOD	Thomas
Tamara Pirhonen	
SONATINA IN C, OP. 36, NO. 1,3rd MOVEMENT	Clementi
"THE SWALLOWS", OP. 100, NO. 24	Burgmueller
Yukako Suzuki	
MARCH IN D MAJOR	Bach
Terri DiLallo	
CHILDREN'S DANCE from "FOR CHILDREN", VOL. I, NO. 10	Bartok
Keiko Gutierrez	
SONATINA IN C MAJOR, OP. 36, NO. 3, 1st MOVEMENT	Clementi
TOCCATA IN E♭ MAJOR	Krebs
Rachel Beausoleil	
SONATINA IN C, OP. 20, NO. 1, 1st MOVEMENT	Kuhlau
FUR ELISE	Beethoven
Minako Suzuki	

*** INTERMISSION ***

MY LITTLE MUSIC BOX	Heins
VIENNESE SONATINA NO. 1 IN C MAJOR, 4th MOVEMENT "ALLEGRO"	Mozart
Sandi Chao	

PRELUDE IN G MAJOR	Handel
Hannah Cracower	
SONATA IN B MINOR	Scarlatti
Olga Paspaliaris	
SONATA IN B♭ MAJOR	Cimarosa
Sharon Batson	
PRELUDE IN D♭ MAJOR, OP. 43, NO.1	Gliere
SONATA IN G MAJOR, OP. 49, NO. 2, 1st MOVEMENT	Beethoven
Katie Chao	
NOCTURNE IN E MINOR, OP. 72, NO. 1	Chopin
Dalila Dias	
REVERIE	Debussy
Ingrid Nachtrieb	
PRELUDE AND FUGUE IN D MINOR FROM "THE WELL-TEMPERED CLAVIER", Book II	Bach
Julley Chui	
VARIATIONS IN A MINOR, OP. 40, NO. 2	Kabelevsky
Ellen Howells	

Conservatory of Music

RECITAL HALL, C209
Tuesday, May 11th, 1982
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO, GUITAR and FLUTE RECITAL

Students of Mr. G. Antonio, Mr. G. Diener, Mrs. P. Robertson, Ms. K. Tucker and Mme. C. Sosa

CANARIE IN C+	Jan van der Houe
GREENSLEEVES IN A-	Anon
WALTZ IN C+	Steven Ades (b. 1970)

Steven Ades, Guitar

ESPANOLETA	Sarz
ANDANTE IN A MINOR	Carolli

Natalie Kowalchuk, Guitar

SANTA LUCIA	Italian Folk Song
ARIA	Handel

Jackie Rosenhek, Flute

TOY, A MAJOR	Cutting
ETUDE # 2	Brower
ETUDE # 72	Sagreras

Atie Waxman, Guitar

CANZONET	Neefe
DANCING BEAR	Tansman
MARCH	Joachim

Barry Piafsky, Piano

HOME ON THE RANGE	Anon
AULD LANG SYNE	Anon

John Voisine, Flute

STUDY # 86, A+	Sagreras
ALLEGRETTO IN C	Sor
STUDY # 5	Brower

James Dale, Guitar

PRELUDE IN F MAJOR	Bach
SONATINA	Khatchaturian

Iann Troalen, Piano

VALZER	Carulli
MINUETTO	Paganini

Peter Grech, Guitar

McGill Conservatory of Music

RECITAL HALL, C209
Wednesday, May 12th, 1982
6:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

SUZUKI VIOLIN RECITAL

Students of Mr. Eric Madsen

VARIATION A - TWINKLE, TWINKLE LITTLE STAR	Suzuki
Group	
LONG, LONG AGO	Bayly
Group	
BOUREE	Bach
Natasha Bergeron	
THE HAPPY FARMER	Schumann
Melinda Hall	
THEME FROM "WITCHES' DANCE"	Paganini
Arthur Kalpakian	
CHORUS FROM "JUDAS MACCABAEUS"	Handel
Stephnie Pshyk	
THE TWO GRENADIERS	Schumann
Nicolas Papageorgiou	
WALTZ	Brahms
Vanessa Anastasoupoulos	
ALLEGRETTO	Suzuki
Davina Rinehart	
CHORUS FROM "JUDAS MACCABAEUS"	Handel
Murielle Pichoir	
MUSETTE	Bach
Miriam Segalowitz	
VARIATION A, TWINKLE, TWINKLE LITTLE STAR	Suzuki
Stefan Fuks *Nathalie Gabbay* *Max Pellman* *Elspeth van Veeren*	

LONG, LONG AGO	Bayly
Thomas White	
CHORUS FROM "JUDAS MACCABAEUS"	Handel
Rachel Rich	
GAVOTTE, from "MIGNON"	Thomas
James MacPherson	
GAVOTTE	Becker
Geoffrey Weeks	
CHORUS FROM "JUDAS MACCABAEUS"	Handel
Michael Miller	
CONCERTO NO. V IN D MAJOR, 3rd MOVEMENT	Seitz
Madeleine Pichoir	
GAVOTTE IN D MAJOR	Bach
Scott Dick	
LA FOLIA	Corelli
Sywa Sung	
THEME, TWINKLE, TWINKLE LITTLE STAR	Folksong
Group	

ACCOMPANISTS - Bonnie Miller
Norman Segalowitz

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8:30 pm
Thursday
13 May 1982

PIANO RECITAL:

O A K H Y O N K I M

student of Tom Plaunt

NINE VARIATIONS ON A MINUET BY DUPORT, in D Major, K. 573 — W. A. Mozart

SONATA No.2, in D Minor, Op. 14 — Sergei Prokofiev

Allegro, ma non troppo
Scherzo, Allegro marcato
Andante
Vivace

-----}intermission{-----

IMAGES, 1re et 2e Séries — Claude Debussy

Reflets dans l'eau
Hommage à Rameau
Mouvement
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

The McGill Conservatory of Music

RECITAL HALL, C209
Tuesday, May 18th, 1982
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO RECITAL

Students of Ms. N. Detchon and Mr. M. Thompson

SONATA IN C MINOR k 457 FIRST MOVEMENT	Mozart
FANTASIE IMPROMPTU C# MINOR OP. 66	Chopin
SUITE OP. 14 Nos. 1, 2 and 3	Bartok

Lisette Canton

WALTZ IN E MINOR (posthumous)	Chopin
SONATA IN E♭ MAJOR k 189G	Mozart
FIRST MOVEMENT	

Claudette Gauvin-Dyda

SONATA IN D MAJOR FIRST MOVEMENT	Haydn
POLONAISE IN C# MINOR	Chopin

Andrew Brathwaite

ARABESQUE NO. I	Debussy
HUNGARIAN RHAPSODY # II IN A MINOR	Liszt

Anunchiata Shin

RECITAL HALL

McGill University

8:30 pm, Friday
21 May 1982

Faculty of Music
Strathcona Music Building

RECITAL OF WORKS BY STUDENTS OF ALCIDES LANZA,
COMPOSITION CLASS 245D
"Twentieth Century Techniques & Approaches"

FAIM — François Guay
for cello and two pianists

François Guay, violoncello
Alcides Lanza &
François Bourassa, pianos

CONVERSATION — François Bourassa
for piano, tenor sax and cello

François Bourassa, piano
Jennifer Bell, tenor saxophone
François Guay, violoncello

VOUS TOUCHEZ L'UNIVERS — Pierre Lavigne
Toccate pour orgue (recording)

Pièce enregistrée à la Chapelle des Frères Maristes, St-Jean d'Iberville par P.Lavigne

ATCH'N'TONG — Anthony Garbish
for solo amplified electric guitar

Anthony Garbish, guitar

ANIMAL LAMENT — David Serber
for voice, guitar, cello and two pianists

David Serber, voice
Anthony Garbish, guitar
David Serber, Alcides Lanza
& François Bourassa, pianos

The McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

RECITAL HALL, C209
Tuesday, May 25th, 1982
7:00 p.m.

PIANO AND FLUTE RECITAL

Students of Mrs. S. Macklin, Mr. M. Thompson, Ms. A. Knock, Mrs. P. Robertson and Ms. K. Tucker

MENUET	Bach
MARCH	Bach
Andina Van Isschot, Flute	
GAILY THE TROUBADOUR	Bayly
LONG, LONG AGO	Bayly
Lara Russell, Flute	
TREDAK	Tchaikovsky-Richter
HAPPY FARMER	Schumann
SONATINA # I - SPIRITOSO	Clementi
Eric Hill, Piano	
MINUET	Bach
Alexander Mohelsky, Flute *Accompanist: Ms. A. Knock*	
ANDANTE IN C+	Mozart
Sean Riley, Flute *Accompanist: S. Wang*	
SONATA IN F MINOR OP. 2 NO. I FIRST MOVEMENT - ALLEGRO	Beethoven
Ann Dennis, Piano	
MENUET IN G	Bach
Lauren Yarosky, Flute	
SUITE FOR FLUTE AND JAZZ PIANO (MOVEMENT) I BAROQUE AND BLUE	Bolling
Dorothy Pawulska, Flute	

Conservatory of Music

RECITAL HALL, C209
Tuesday, May 26th, 1982
7:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO RECITAL

Students of Mrs. Dagmar Rydlo

STUDY	Duvernoy
COURANTE C MINOR FROM FRENCH SUITE IN C MINOR	Bach
SONATINE IN D MAJOR	Benda

Asa Fukuoka

ETUDE IN A^b MAJOR OP. 849 NO. 27	Czerny
COURANTE IN G MAJOR	Haendel
SONATINA IN C MINOR	Benda

Kimi Fukuoka

TOCCATA	Neefe
3 PART INVENTION #7	Bach
SONATINA IN B^b MAJOR	Cimaroza

Chizu Fukuoka

PRELUDE AND FUGUE	Bach
SONATA	Beethoven

Vida Papaz

INTERMISSION

"PUPPETS" COLUMBINE DANCES	S Martinu
NEW PUPPET	
IVAN AND NATASHA	Chachaturian
IVAN IS BUSY	

Asa Fukuoka

"FABLES" ANGRY BEAR	Martinu
"PUPPETS" COLUMBINE REMEMBERS	
HARLEQUIN	

Kimi Fukuoka

POLONAISE OP. 71 NO. 1 D MINOR	Chopin
POLKA IN F , DANCE - ETUDE	Martinu

Chizu Fukuoka

ETUDE OP. 25 NO. 1 A^b MAJOR	Chopin

Vida Papez

RECITAL HALL, C209
Friday, May 28th, 1982
7:30 p.m.

PIANO and GUITAR RECITAL

Students of Ms. Sylvia Hajetian and Mr. Bruce Adams

THE WOODCHOPPER'S SONG	Burnam
Vanessa Limonchik, Piano	
COUNTRY DANCE	Carulli
Leonidas Bell, Guitar	
MINUET	Barrett
MARCH OF THE GOBLINS	Berlin
Nicholas Androutsos, Piano	
SERENADE	Tansman
Shelley DiLallo, Guitar	
ECOSSAISE	Beethoven
Doug Brown, Piano	
IS THERE ANYBODY OUT THERE?	Pink Floyd
Terry D'Urso, Guitar	
TOCCATA IN E^b	Krebs
Annalisa Arella, Piano	
EL NOY DE LA MARE	Anonymous
Mark Smith, Guitar	
VIENNESE SONATINA NO. I	Mozart
ALLEGRO	
Eliane Kinsley, Piano	
PRELUDE IN G	Handel
RONDO-TOCCATA	Kabalevsky
Macha Limonchik, Piano	
ROMANCE	Anonymous
Michael Eifert, Guitar	

SONATINA — Diabelli

Bessie Megoudis, Piano

FESTE LARIANE — Mozzani

Viet Hai Nguyen, Guitar

SONATA IN C — Haydn
ALLEGRO CON BRIO

Peter Megoudis, Piano

THE LITTLE WHITE DONKEY — Ibert

Marie-Ann Yang, Piano

PRELUDE NO. I — Villa-Lobos

Samantha DeSouza, Guitar

POLONAISE OP. 40 NO. I — Chopin

Josée Fijalkowski, Piano

SONATINA OP. 13 NO. 1 — Kabalevsky
ALLEGRO ASSAI E LUSINGANDO
ANDANTINO
PRESTO

Irene Mallin, Piano

MAZURKA EN SOL — Tarrega
PRELUDE NO. 3 — Villa-Lobos

Frances Capon, Guitar

SONGS WITHOUT WORDS OP. 19 NO. 1 — Mendelssohn
TOCCATINA — Reizenstein

Nancy Kawai, Piano

RECITAL HALL

McGill University

8:30 pm, Monday
May 31, 1982

Faculty of Music
Strathcona Music Building

JOAN MacLAUGHLAN
FRENCH HORN, *student of Jean Gaudreault*
JOHN PLANT, PIANO

INTERMEZZO, Op.35, No.11 — R. Glière

SONATA FOR HORN AND PIANO (1939) — P. Hindemith

i. Mässig bewegt
ii. Ruhig bewegt
iii. Lebhaft

--- intermission ---

THE LOST NOTEBOOKS (for Lawrence Raab)* — John Plant
piano solo
The Lost Notebooks : The Witness : The Cave of Winter : The Hanged Man : In the Palace of the Puzzle King : In the Black Museum : The Hour of Traces : Familiar Objects : Sorrows of the Weather : The Solution of Sleep: The White Scaffold : The Palace of Windows : The Apparition in the Courtyard : Night Works : The Last Minute : The Game of the Green Maze : The Last Minute

CONCERTO No. 1 in D Major, K.412 — W. A. Mozart

i. Allegro
ii. Allegro

ELEGIE (in memory of Dennis Brain) — F. Poulenc

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* *Première: This is a piano transcription, in the form of suite of dances, from THE COLLECTOR OF COLD WEATHER (1980. commissioned by Le Groupe de la Place Royale from John Plant. The dance piece was based on Raab's long surrealistic poem of that title.*

McGill Conservatory of Music

RECITAL HALL, C209
Saturday, June 5, 1982
2:00 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

Suzuki Cello Recital
Students of Ms. Catherine Walker

BERCEUSE	Schubert
Group	
GAVOTTE IN C MINOR	Bach
Edward Garson	
MINUET IN G	Beethoven
Group	
GAVOTTE	Lully
Ann Benveniste	
GAVOTTE	Gossec
Zanna Chase	
TWO GRENADIERS	Schumann
Toby Richardson	
MARCH IN G	Bach
Annie Janvier	
MUSETTE	Bach
Danielle Raphael	
HUNTERS' CHORUS	von Weber
Sara Johnston	
CHORUS FROM JUDAS MACCABAEUS	Handel
Elise Johnston	
MINUET NO. 3	
Group	
MAYTIME	Mozart
Aaron Chase	
MINUET IN C	Bach
Danielle Lavoie	

PERPETUAL MOTION — Folk Song

Group

MAY SONG — Folk Song

Group

GO TELL AUNT RHODY — Folk Song

Group

LIGHTLY ROW — Folk Song

Group

FRENCH FOLK SONG — Folk Song

Group

TWINKLE VARIATIONS

Eryn Pellman

The McGill Conservatory of

NOCTURNE OP. 27, NO. 1 *Janice Ewanyshyn*	Chopin
IMPROMPTU OP. 90 NO. 3 *Cari Jones*	Schubert
PRELUDES OP. 38, NO. 3 NO. 5 *Elva Jackson*	Kabalevsky
ETUDE OP. 10 NO. 5 , G^b MAJOR *Connie Leigh*	Chopin
SCARAMOUCHE *Elva Jackson* *Connie Leigh* *2 Pianos*	Darivs Milhaud

McGill Conservatory of Music

RECITAL HALL, C209
Wednesday, June 9, 1982
6:30 p.m.

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

Suzuki Violin Recital

Students of Mrs. Mary Ruth Gehr, Accompanist Ms. Sandra Burridge

EVERYBODY DOWN-UP

Warm-up, Group A

CANDY AND POPCORN — Suzuki

Gila Marmor

TWINKLE, TWINKLE LITTLE STAR — Folk Song

Adi Lehrer

LIGHTLY ROW — Folk Song

Yukio Hashaguchi

GO TELL AUNT RHODY — Folk Song

Michael de Souza

LONG, LONG AGO — Bayley

Jennifer Hodgson

ALLEGRETTO — Suzuki

Konstantinos Roussos

GAVOTTE — Lully

Karin Frey

PRE-TWINKLE DEMONSTRATION

Andrea Rosenfield

CROCODILES AND ALLIGATORS — Suzuki

Karl Raudsepp-Hearne

SONG OF THE WIND — Folk Song

Dennis Dho

MAY SONG — Folk Song

Esther Burridge

ALLEGRO — Suzuki

Ingrid Liebich

MINUET I — Bach

Jordan Officer

ALLEGRO FROM CONCERTO IN A MINOR — Vivaldi

Cyrus Bilimoria

LITTLE LITTLE

Warm-up, Group B

CANDY AND POPCORN — Suzuki

Katerina Roussos

LIGHTLY ROW — Folk Song

Amy Cooper

GO TELL AUNT RHODY — Folk Song

Erica Sutton

OH COME LITTLE CHILDREN — Folk Song

Lisa Bowen

MINUET I — Bach

Christopher Probst

GAVOTTE — Martinu

Bruno Schmidt

LITTLE LITTLE — Suzuki

Alexander Perez

SONG OF THE WIND — Folk Song

Kenzie McCurdy

LONG LONG AGO — Bayley

Stephanie Canci

PERPETUAL MOTION — Suzuki

Meghan Masterson

ANDANTINO — Suzuki

Sophie Robitaille

BOURREE — Bach

Naoki Sugano

ALLEGRO FROM SONATA IN F MAJOR — Handel

Darius Bilimoria

TWINKLE TWINKLE LITTLE STAR — Suzuki

Group A & B

CONCERT HALL, C209

Friday, June 18th, 1982

8:00 p.m.

The McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

Piano Recital

Students of Irene Skulski-Ionescu

MARCH OF THE DWARFS	Leila Fletcher Bk. I
HALLOWE'EN	
OH WHERE HAS MY LITTLE DOG GONE?	Leila Fletcher's "Traditional Music Lessons Have Begun"
THE DONKEY	
CAMP-FIRE MARCH	

Ari Magder

PUSSY WILLOW	Leila Fletcher Bk. I
BILL'S PIECE	
THE OLD WOMAN IN A SHOE	
BINGO: TRADITIONAL	
MERRILY: OLD SONG	Leila Fletcher's "Music Lessons Have Begun"

Joanna Jacobsen

ARE YOU SLEEPING? OLD FRENCH ROUND	Leila Fletcher Bk. I
OH, SUSANNA	Foster
AUTUMN DAYS: FOLK SONG	
THE HALLOWE'EN PUMPKIN:	
FRENCH FOLK SONG (Adapted)	Leila Fletcher's "Music Lessons Have Begun"

Jan Goldenberg

THE CROCODILE	Leila Fletcher Bk. I
VACATION DAYS	
THE FROG: RUSSIAN FOLK SONG	
AT THE SKATING RINK	Leila Fletcher's "Music Lessons Have Begun"

Steven Haupt

SUNRISE CANYON	Leila Fletcher Bk.II
LAZY PONY	
TOWER CLOCK	
MOUNTAIN MUSIC: FOLK SONG	
HOP, HOP, HOP: GERMAN FOLK SONG	

Tanya Sotelsek

MOON SHADOWS	Leila Fletcher Bk. II
THE FOREST RANGER	
ROBINSON CRUSOE AND HIS MAN FRIDAY	
THE RIDER	
THE BIRCH CANOE	

Olivier Roy

HICKORY, DICKORY, DOCK: ENGLISH	Leila Fletcher Bk. I
HAPPY NEW YEAR!	
DOWN THE ROAD	
PIERROT: FRENCH FOLK SONG	
RED RIVER VALLEY: COWBOY SONG	Leila Fletcher's "Music Lessons Have Begun"

Lisa Haupt

A SAD, SAD SONG	"The Child's Czerny"
SURPRISE	Haydn
REFLECTIONS - REFLEXIONS	Tansman "Happy Time - Bk. I"

Neil Sandler

AIR	Handel
WALTZ IN D MINOR OP. 39	Kabalevsky "24 Little Pieces for Children"
OBSESSION - RENGAINE	Tansman "Happy Time -Bk. I"

Lisa Goldenberg

A LITTLE MARCH IN F MAJOR	"The Child's Czerny"
THEME AND VARIATION	Clementi
MARIONETTES	Kabalevsky "24 Little Pieces for Children"
WALTZING -EN VALSANT	Tansman "Happy Time - Bk. I"

Tammy Marer

BOURREE	Bach
SONG	Kabalevsky "24 Little Pieces for Children, Opus 39"
POLKA	
STROLLING	
LULLABY	
AUTUMN SONG	

Shana Kovshoff

LULLABY	"The Child's Czerny"
A LITTLE WALTZ	
BARN DANCE	
BOTH WAYS - ECHANGES	Tansman "Happy Time - Bk. I"

Diane Goodman

SARABANDE IN D MINOR	Couperin
ARABIA - ARABIE	Tansman "Happy Time - Bk. I"
SHADOW - OMBRE	
LULLABY - CHANTA BERLER	

Lise Dodd

MINUET NO. 6 IN G MAJOR	Bach Bk. I
DANCE IN G MAJOR	Hadyn
OLD SONG - CHANT ANCIEN	Tansman
THE DOLL - LA POUPEE	"Pour les Enfants Bk. I"

Frankie Sotelsek

AIR	Purcell
FAIRY TALE	Kabalevsky "24 Little Pieces for Children, Opus 39"
WALTZ	Barlow
FROLIC - ESPIEGLERIE	Tansman "Happy Time Bk. I"

Donna Goodman

MINUET NO. 2 IN G MINOR	Bach Bk. I
ECOSSAISE IN G	Beethoven
PRELUDE	Pinto
MINUET	"Children's Festival"

Caroline Dodd

MINUET NO. 1 IN G MAJOR	Bach Bk. I
DRESDEN CHINA FIGURES	Tansman
FIGURINES DE SEVRES: MINUET	"Pour les Enfants Bk. I"
THE DANCING BEAR - LE PETIT OURS EN PELUCHE	

Sylvia Raimondo

MINUET NO. 10 IN D MINOR	Bach Bk. I
SONATINA IN C MAJOR OPUS 36 NO. L	Clementi
1st MOVEMENT ALLEGRO	
EARLY FRENCH SONG	Tchaikowsky "Album for the Young, Opus. 39"

Alan Moscovitch

GAVOTTE IN G MINOR	Bach Bk. I
SONATINA NO. 1 IN G MAJOR	Beethoven
1st MOVEMENT MODERATO	
2nd MOVEMENT ROMANZE - ALLEGRETTO	
FIRST LOSS - ESTER VERLNST	Schumann "Album for the Young. Opus 68"

Nadia Dowgailenko

LARGHETTO IN D MINOR	Scarlatti
SONATINA NO. 2 IN F	Beethoven
1st MOVEMENT ALLEGRO ASSAI	
CHILDREN'S GAME	Bartok "For Children, Vol. I"

John Raimondo

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